

Vol. X

1995

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VĀNĪJYOTIḤ

ORISSA & SANSKRIT



Executive Editor

Radhamadhab Dash

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Alekha Ch. Sarangi

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UTKAL UNIVERSITY

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EDITORIAL

The Cultural heritage of Orissa is very much and can truly be traced to the sculptures, paintings and the great literary tradition preserved mainly in the form of palm-leaf manuscripts in Orissa State Museum and some other places. A few attempts have been made earlier to unravel the history of Orissan contribution to Sanskrit Literature and these include an appendix to Hunter's *History of Orissa* (1872), *Prācīna Utkala* (1992) of Jagabandhu Simha, *History of Orissa* (1959) of H. K. Mahatab and K. C. Panigrahi (1981), K. B. Tripathy's monograph on *Contribution of Utkala to Sanskrit Literature* and K. N. Mahapatra's Preface to *Descriptive Catalogue of Sanskrit Manuscripts*, the basic works on which Orissan scholars have made further independent studies in course of time. Pandit Nilamani Mishra, Dr. Bhagaban Panda, Dr. Pramila Mishra, Dr. Dukhishyam Pattanaik, Dr. P. K. Mishra, Dr. R. N. Panda, Dr. G. C. Nanda, Dr. P. K. Panda, Dr. (Smt.) S. Maya, Dr. Mamata Mishra and a few others have contributed much to this field of Orissan studies.

On the perusal of the above works it was felt imperative to take a stock-taking of the studies made on the Orissan contribution to Sanskrit Literature and a state-level seminar named 'Orissa and Sanskrit' was organised in the P. G. Department of Sanskrit of Utkal University during 13-14 may, 1996 with this perspective. Various fields of research like Classical Literature, Rites and Rituals, Mythology, Musicology, Drama, Dharmaśāstra and Astrology were covered. However, some of the important branches could not be covered, and it is hoped that in a similar attempt in future, such studies will be taken up to highlight Orissan Contribution to Sanskrit in a more comprehensive manner.

Thus in this special issue of our Department Journal, Vol. X of *Vāṇījyotiḥ*, we are presenting to the scholarly world a few such articles read and discussed in the Seminar. We are thankful to the participants of the Seminar who have shared their knowledge in form of dialogue and their papers are published here.

My thanks are due to my colleagues, the members of the Editorial Committee and specially to Dr. R. M. Dash, the Executive Editor and our printer Prajñā Prakāśa and its team, Cuttack, for rendering appropriate help for publication of this volume.

‘सरस्वती श्रुतिमहती महीयताम्’ ।

Bhubaneswar
14th Agust, 1998
Srikr̥ṣṇajanmāṣṭamī

A.C. Sarangi
Chief Editor

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ATHARVANIC MARRIAGE RITES AND RITUALS IN ORISSA : A PROFILE

P. K. Upadhyaya*

0

Marriage is an important social institution. Its origin and development go parallel with the socio-economic progress of mankind and it acts as the basic need of satisfying physical hunger. Marriage initiates entry into householder's status of life for the discharge of several civic and sacred duties including the five *mahāyajñas*. An ideal Hindu life becomes complete after undergoing the observance of all *Saṃskāras* in different periods of life. To the Hindu, Marriage is not merely an arrangement for a man and a woman to live together in society in form of social contract, it is a sacrament¹ probably the most important of all *Saṃskāras* prescribed in the *Śāstras* that govern the life of a Hindu from his birth to death. With the institution of marriage a man enters into a particular stage of life with religious sanction and this social process confers on him a certain status of ideality and also a set of obligations² modifying and influencing his personal life as well as family and social life. A new era starts moulding his way of living affecting his establishment in the society. Hence the concept of marriage determines the character of the society.

1 Observance of Rites and Rituals in Marriage Festivity :

As the marriage is a social rite, it is also an occasion for social celebration where two families come to be joined in a close relationship . The relatives and friends on both the sides assemble to participate in the event and felicitate the young couple. It is

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quite easy to imagine therefore that a number of ceremonies must have entered into the ritual of marriage as a concession to popular practices, local and social customs and psychological needs which do not have any connection with the original rituals. One can find how the marriage rites have moved from simple procedure to complicated and clumsy rituals. Obviously the religious law-givers could not completely ignore the social customs that came to be associated with the marriage rite and held to accommodate them to satisfy the public expectation³.

2 Clumsy and Elaborate Marriage Rituals Found in Atharvañic Marriage :

The sacrament of marriage gives a religious and legal sanction to the matrimonial relations of the persons concerned bearing a great impact on social welfare. The marriage rituals observed especially in Atharvañic Marriage are very clumsy and numerous⁴. These are seen observed without their significance and relevance being cared for. Nobody thinks of the validity and necessity of such a number of rituals. This act of factual ignorance indirectly creates various problems and affects the society. These traditionally followed rituals are neither economically nor socially desirable. The inclusion of some orthodox and most primitive customs and beliefs and their motif with its hidden truth of reality will stand in its way attracting the attention of scholars.

Since the marriage establishes a novel relation between two persons, it is attended by many with high anticipations, hopes and fears. Various attempts are made to remove the dangers that may befall on the occasion of marriage. The first fears and doubts are about the bride who is to form the nucleus of a family and has to deal not only with her husband but also with his dependants and cattle. The bride-groom prays for protection of important gods and manes against all possible dangers which might be lurking in a

married life⁵. Having emphasis on this view the whole system of Atharvaṇic marriage rituals is designed where the most critical nature of marriage and the dangers anticipated thereon are realised and attempts are made to remove them. Here one thing is noteworthy that the bride is supposed to be more susceptible to dangers than the bridegroom and therefore, she is the centre of different auspicious ceremonies⁶. These ceremonies of marriage starting from Vedic period up to the present time underwent many changes, modifications and innovations. In course of time changes came over the religious ideology, social customs, rites and ceremonies. Priests were forced by the circumstances to recognise the popular rites and customs⁷. The *paddhatis* and *prayogas* on marriage rites that are more practical than the ancient scriptures incorporated many new elements and outlined a detailed procedure of observing marriage rites and rituals.

2.1 Accessory Rituals :

The detailed study of pure Atharvaṇic marriage system reveals that a number of accessory rituals are observed even though they are not specified to the rite of marriage only. Without these common rituals at the beginning and some at the ending, the main marriage rite cannot be complete and have no validity. The preliminary part⁸ consists of purification of altar⁹, worshipping of the village deity, *maṇḍalas*, interviewing the bride by the groom and his people, inviting the groom, inviting previous son-in-laws, betrothal and the fire worship. And the concluding part of the marriage ceremony is observed after the main marriage rites are over. The concluding rites are like offering cavity-full flowers to gods, donating sesamum and gold, offering foods to the priests, taking the remnants of celestial food, sanctification, declaration of concluding sentence, taking leave

of gods, giving remuneration to the priest and taking his blessings etc. Thus the accessory marriage rites in the beginning and ending are the common usages of moderation and devotion while performing the auspicious ceremonies like marriage.

2.2 Main Marriage Rituals :

Besides the accessory rites, the Atharvaṇic Marriage constitutes five main rites unique and distinct from those of other Vedas. The simple acts have been ritualised in a complex manner and most of the *mantras* are used as charms or spells for both defensive and offensive purposes. The detailed study of these rites can prove it. Some of the salient points of the five principal rites¹⁰ of Atharva-vedins may be hinted here.

2.2.1 Exodus or *Prasthāna* :

The simple act of bridegroom's going to the bride's house on the marriage day has been ritualised and associated with a number of rituals. The bride's father or brother or her guardian invites the groom with due respect before the day of marriage offering many articles¹¹ like dress, garlands, ornaments etc. The bridal journey starts with friends and relations, near and dear ones with a great amusement. But the formal rites become complete after observing some other rites.

The sacrificial bath of the bridegroom is made with the pacified water¹² prepared by the priest on the sacrificial altar. The decorative process of the bridegroom is made ritually with cloth, sandal-paste, flower, garland, ornament, sacred thread, collyrium etc. *Homa* with the help of *Samidhs* is done by the groom chanting the *mantras* of *Janivedana Sūkta* in which he wishes different assets from different deities. Oblations of ghee are offered in the fire

with the chanting of a number of 300 mantras approximately of six long hymns. Prayers of different deities for safe journey to the bride's house are chanted for protection on the way from all sorts of dangers and obstacles. Obsequial oblations, 'Vṛddhi-śrāddha' is done to propitiate the ancestors.

2.2.2 Bridal Bath or 'Kumārī-snāna':

Like the nuptial bath of the bridegroom in the *prasthāna* rite, the bride is also made to have a sacred bath with the pacified water prepared by the priest separately on the altar. This preparation of pacified water is also a technical one. About 200 rounds of oblations of ghee are made while chanting mantras of 4 Sūktas¹³. Oblations of celestial food 'Caru' is made. The bridal dance is performed and *Śrāddha* is performed. Thus the simple act of bridal bath is observed with the accomplishment of above minor rituals.

2.2.3 Handing the Bride over to the Groom or *Dānapratigraha* :

The gift of the daughter is praised¹⁴ as the highest type of meritorious act. The term 'Dāna' of the daughter implies inferior status of daughter. She becomes one of the things possessed by her father like slaves and cattle, a possession which he can donate at his free will without taking into consideration her choice or opinion. However, this act of donating the daughter by Atharvanic people is made ritually in an auspicious day with observance of some other rituals. The donor gets purified. Some oblations of ghee are offered to propitiate gods. *Caruhoma*¹⁵ is done, the rite of *Lavaṇacāmārī* is followed by the rites of *Sammukhīkaraṇa* and *Madhuparka*. The *Madhuparka* is considered as the highest type of offering. The hand of the bride is made tied with the hand of the groom by the bride's father after declaring *gotras* of three ancestors

of each. Formalities like *Daśadoṣabhikṣā*, dowry etc. are made and the two ends of couple's garments are tied together.

2.2.4 Nuptial Rituals or 'Vaivāhika':

After the main marriage rite, *Kanyādāna* is over and some rituals are also observed for the completion of marriage rite. The bride is sprinkled, clothed with new garments, offering fried grains '*Lājāhoma*' in the fire indicating completion of fertility rite, grasping the hand of the bride indicating to shoulder all the responsibilities of a girl in running a home. The couple circumambulate the fire and take seven steps together known as *Sāptapadī*, the most important of all marital rites legally effecting the validity¹⁶ of marriage ritual. The couple sleep on a cot which symbolises the coition. Putting a *Madhugamani* ring on the bride's finger indicates that the evil spirits are removed. Anointing collyrium for the protection from evil eyes is done and lastly the assembled guests and all relatives bless the newly married couple.

2.2.5 Fourth Day Rite 'Caturthi-karman':

The very nomenclature shows that it is to be performed on fourth day of marriage. But there are some practical problems like the fault of *Agninirvāpana*¹⁷ and other social and economic obstacles to perform this rite on the fourth day of marriage. Rather this marks a continuity of the rituals observed on the marriage day. At present this rite is observed in the house of the bridegroom on the 4th day of marriage. Oblations of ghee are offered to different deities for getting victory and protection, prosperity and progeny. The rite of mounting on the stone '*Aśmārohaṇa*' is indicative of firmness, devotion and longevity of conjugal life. Sitting on bull's hide '*Carmopaveśana*' symbolises fertility activity. Placing a boy on the bride's lap implies a wish to get a male child. Sprinkling of

the bride indicates her to be free from physical trouble. Complimenting the Sun God and manes is followed by touching the thighs of the bride by the groom which implies physical union of the couple and the couple being blessed take common meal. Rite of consummation¹⁸ is performed at last and the nuptial garment is donated to the priest.

3 A Comparative Approach to Atharvaṇic Marriage :

Some distinct peculiarities may be marked here from that of other three Vedas by a comparative study of marriage rituals. Some of these rites may be identified as of pure Atharvaṇic marriage processes which are not observed in accordance with other three Vedas while some of them are also observed by all irrespective of their affiliation to the particular Veda with a little variation either in mode of observance or in procedure of rituals or in a new colour. The inauguration of altar, worship of fiftysix deities on the image of moon at the beginning '*mitrādi pūjā*',¹⁹ use of *Vāñchita-sūtra* in place of *Kautuka-sūtra*, vast and elaborate fire worship, preparation of cooked food for celestial offering '*Carupāka*', exodus '*Prasthāna*', bridal bath '*Kumārī-snāna*', detailed process of offering *Madhuparka*, preparation of pacified water for bridal bath and of the groom also, *Caturthī*-rites observed on the marriage day, consummation rites etc. are some of the salient and distinct features of pure Atharvaṇic marriage which may be undertaken for detailed investigation. The reason is very peculiar and strange enough with two different opinions of two different Vedic groups. The *Yajurvedins* say that the *Atharvavedins* are low graded brahmins practising six karmans and they are designated as *ṣaṇḍhavin dhā*²⁰ 'killer of ox'. But this scandal is baseless and not authentic as there is no such rite according to practices followed by *Atharvavedins*. On the other hand the *Atharvavedins* declare that they were the preceptors '*Ācārya*'²¹ of followers of the

practices of the other three Vedas and that is why their daughter being *gurukanyā* is not fit to be given to them. The Atharvaṇic people may bring girls from their families as daughters-in-law to their houses which is found in many places. Taking *gurukanyā* is legally prohibited by the *Śāstras*, on the other hand the brides from non-Atharvaṇic brahmin families are being taken by the Atharvaṇic people which is permissible by *Śāstras*.

4 Findings

To conclude, it may be suggested here that the procedure of Atharvaṇic marriage as observed in Orissa is too complicated and clumsy from the viewpoint of fast moving life of the 20th and 21st century. The modern man questions the rationality of an act. Rituals hardly appeal to an enlightened mind. They are considered often just some formalities being observed without any sound reasoning. Moreover, if the couple appreciate the meaning of the rites then the sanctity of the marriage rites and conjugal life will properly be understood by them. The marriage system followed by the groups like *Ārya Samāj* is no doubt, in this context, praiseworthy. In a changing society of now-a-days some modern techniques like the use of a tape recorder in substitution of one priest with a short-cut method should be adopted to suit to the socio-economic perspective.

Hence, when other simpler forms of ideal marriage have been introduced in the society and a number of people following the non-Atharvaṇic marriage process undergo the same, it is not wise to follow all the orthodoxical and traditional rituals prescribed and practised by the Atharvavedins. Some omissions, changes and modifications may be forwarded with legal support for a better type of marriage in the society.

References

1. For details, see Usha M. Apte (1978), *The Sacrament of Marriage in Hindu Society*, Ajanta Publication, Delhi, p.vii.
2. For further details, see R.B. Pandey, *Hindu Saṁskāras*, Motilal Banarasi Dass, Delhi, 1969 p.156.
3. Vide the comments of R.N. Dandekar, *Some Aspects of History of Hinduism*, BORI, Poona, 1989, Vol. III, p.56.
4. Cp. P.V. Kane, *History of Dharmaśāstra*, Vol. I, BORI, Poona, 1930, Introduction.
5. Vide P.D. Gune, *The Science of Rituals*, BORI, Poona, 1982, p. v.
6. See D. Bhattacharya, *The Fundamental Themes of Atharvaveda*, Bharatiya Pustak Kendra, Poona, 1968, p. 5.
7. See Julin Leslie (1992). *Rites and Rituals for Hindu Woman*, Motilal Banarasi Dass, Delhi, P.17.
8. Vide the palm-leaf marriage manuscript of Atharvanic priests from the author's collection.
9. The five principal rites with a number of minor rituals, also see comments of K. M. Kapadia (1958). *Marriage and Family in India*, Oxford University Press, Bombay, p.168.
10. Cp. the verse :
prasthānaṁ dārikāsnānaṁ tato dānapratigrahaḥ /
vaivāhike caturthī syāt karmanyetāni pañcakaiḥ //
11. See the verse : in *Purohita Sarvasva* (Oriya), Vol. I, p. 177,fn. :
upavītaṁ phalaṁ puṣpaṁ vāsāmsi vividhāni ca /
deyā varasya varaṇe kanyābhrātrā dvijena ca //
12. Refer to the *śāntikṛtyāduṣaṇaṅgaṇa* where various herbal objects are prescribed to be mixed together. Specifically other

three hymns like *apāṁstotragaṇa*, *oṣadhigaṇa* and *śāntigaṇa* are chanted in preparing the pacified water.

13. The hymns are : *āyusyaṇa*, *yaśasavarcasagaṇa*, *saubhāgyagaṇa* and *pativedanagaṇa*.
14. Vide the remarks of L.K. Tripathy (1988) *Position and Status of Women in Ancient India*, B.H.U., Varanasi, 1988, p. 33-36.
15. See detailed procedure of preparing *caru* and the mantras. cp. Ram Gopal (1959). *India of Vedic Kalpasūtras*, Motilal Banarasi Dass, Delhi, preface.
16. See Paras Diwan (1987). *Hindu Law*, Allahabad Law Agency, Allahabad, 1987, p.64.
17. The name of the Fire worshipped in marriage is *yojaka*. It should not be given farewell and be kept preserved on the day if *caturthī* rite is to be performed on 4th day.
18. The consummation rite consists of *garbhalambhanagaṇa* which is distinct from other three Vedas. See for details on it, N.J. Shende (1952). *The Religion and Philosophy of Atharvaveda*, BDCRI, Poona, p. 8.
19. In front of the *Kalasa*, fifty six deities are worshipped on the image of Moon, this is pure Atharvaṇic.
20. The term *ṣaṇḍhavidhā* is perhaps the wrong pronunciation of *ṣaḍvidhā* implying six karmans or six vedāṅgas in which some of the *Atharvavedins* might have been well-versed.
21. See the definition of preceptor 'guru' as given by Manu, II . 141. *ekadeśam tu vedasya vedāṅgānyapi vā punaḥ /*

yo'dhyāpayati vṛttyartham upādhyāyaḥ pracakṣate //

Usually the brahmins with the title *Upādhyāya* in Orissa are seen belonging to AV. (Bulletin of Decca College Research Institute)



VAIṢṆAVA TEACHERS AND THE SŪRYAVAMŚĪ GAJAPATI RULE IN ORISSA

R.N. Dash*

The later Eastern Gaṅga rule was marked by hectic religious activities undertaken at the behest of the *Vaiṣṇava Gurus* or teachers. The foremost of them were Rāmānuja - the Viśiṣṭādvaitavādin; Viṣṇusvāmin and Śrīdharasvāmin - the Bhāgavata system exponents; Nimbārka - the Dvaitādvaitavādin; Madhvācārya - an advocate of Viṣṇu and his Avatāras (incarnations) through knowledge and yogic philosophy; and probably Rāmānanda the promoter of Rāma worship in pure form in the medium of vernaculars. Thus, there were three distinct trends of religious ideology dominating the Orissan life and society. In spite of all these, besides the upholders of Bhāgavata system, all the teachers fought for the monistic ideology of Śaṅkarācārya and some of them even negated the Bauddha and Jaina doctrines. The co-ordinated and supplemented activities of the Vaiṣṇava teachers and their pupils, irrespective of their creed, promoted Vaiṣṇavism at the expense of Śaivism, Buddhism and Jainism though their crusade was solely against Śaṅkarācārya. The Orissan scene was dominated by three distinct religious trends i.e., the Viśiṣṭādvaitavādins, the followers of Bhāgavatism, and the Dvaitādvaitavādins. Their philosophies were perpetuated by subsequent followers or teachers who were actively having liaison with the temple, king and the people. Their activities were in the form of inducing the royalty, higher officials and men of means to donate land, money, fruit and flower gardens, negotiate in

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disputes, mediate in sale and purchases for the temple and to promote music, dance and other musical aspects besides making discourses in Śāstric and Vedic learning. The only aspect they neglected was to remain vigilant over military preparedness of the armies and their commanders for which in the later years of the Gaṅga rule there were reverses in course of surprise attacks by the Mohammedans. For the same there was subdued discontentment in the army rank and file. It took shape in the form of revolt by the commanders under the able leadership of Kapileśvaradeva (A.D. 1435-1467) who ousted the Gaṅgas and established the Sūryavaṁsī rule in Orissa.

Kapileśvaradeva and his supporters probably thought that the religious teachers were controlling the king and the administration, running a parallel fiscal policy uncontrolled by the royal power or state treasury etc. Even there are indications that they felt the Vaiṣṇava teachers encroaching upon the special relations previously existing between the king and the defence. As such they need be deprived of the position they were enjoying at the expense of the relation vis-a-vis the king and the army. Hence, Kapileśvara's rule seems to be an encouragement to the Vaiṣṇavas in pursuing their much published social obligation of officiating in the temples for royal gestures or devotional deliberations. Thus in his rule there was conspicuous absence of lithic and other records which found the religious teachers negotiating in the temple donations of the king, his family members and foremost officials as well as in the administration of peace and justice. On the other hand the grants made by him and his family members to a number of brahmins were intended for diligently pursuing Vedic and Śāstric studies. However, there were a few but rare religious teachers found mention in the temple records tolerated by Kapileśvaradeva to avoid an all-out antagonism to the Vaiṣṇavas.

The Śrī-Śailam inscription of Kapileśvaradeva dated A.D. 1435-36 mentions a grant to Mallikārjuna Mahādeva (Sircar 1965:75). But the Vaiṣṇava teachers were not requested to protect the grant. On the other hand the grant was intended for Śiva which neglects the Vaiṣṇavas. One record engraved in Puri dated A.D. 1436 mentions a donation made by Kapileśvaradeva to Lord Jagannātha in the knowledge of Bhoga Parikṣā Pātra Agniśarmā, the Mudrāhasta, while a number of officers were present among whom there was Mahāpātra Lakhana Purohita (Chakravarty 1898:93). In the 4th Aṅka year of Kapileśvaradeva an Oriya inscription recorded in the-Liṅgarāja temple of Bhuvaneśvara mentions Rāiguru Vāsu Mahāpātra and Bhuvaneśvara Mahāpātra who were present with the king in the inner chamber of the temple during the worship of Lord Liṅgarāja (Chakravarty 1898 : 103). Rāiguru Vāsudeva is also known from the geneology provided in the Bhakti Bhāgavata Mahākāvya of Jivadevācārya, the guru of Pratāparudradeva. In the said geneology he was shown as the Rāiguru of Kapileśvaradeva and the brother of his own grand father (Mahapatra 1960 :XCVII). The Bhuvaneśvara inscription warns the subordinate kings not to go against the emperor failing which they will be dethroned and all their properties be confiscated. Gopāladeva, the grandfather of Jivadeva and Rājaguru of Kapileśvaradeva is also known from the above geneology. Besides being the member of a hereditary Rājguru family nothing more is known of his religious leanings. Probably Rāiguru Vāsudeva and Gopāladeva were the upholders of Bhāgavata Purāṇa or system which Jivadeva inherited. Similarly Narasimha Miśra Vājapeyī is shown to have been appointed as a justice by Kapileśvaradeva (Mahapatra 1958:XVII). He was also mentioned elsewhere as Dharmādhyakṣa of Orissa under Kapileśvaradeva (Mahapatra 1971 : 28). He was a follower and expounder of Śaṅkarācārya's Advaita philosophy. This was a trend set in opposite direction to the wave of Vaiṣṇavism preached by the Viśiṣṭādvaitavādī Śrī-Vaiṣṇavas, Sanakapanthis and Dvaita-Siddhāntin Mādhvas.

In a grant made in the temple of Tirupati during the year A.D. 1458 when Kapileśvaradeva was ruling, one Sri Trinetradevagaṇa Pillaru of Raja Mahendri donated some money to the temple treasury under the control of a treasury officer (Bhaṇḍāra Adhikārī) Śrī Purohita in the presence of Viśvesvara Purohita (Subrahmanyam 1986 : 57-58). There was another inscription recorded in the 24th Aṅka year of Kapileśvaradeva in the Śrīkākuleśvara temple in which the donation was made in the knowledge of Telungurāya-mārkaṇḍeya the Superintendent (Parīkṣā) of the temple (Ibid : 13). A Simhācalam inscription of Kapileśvaradeva belonging to A.D. 1465-66 records a donation under the direct control of Bhāīśrī Kuanrguru Mahāpātra the Superintendent of Kalinga Daṇḍapāṭa (Ibid : 91). The Jagannātha temple inscription of Gopinathpur recorded by Gopinātha Mahāpātra, the general of Kapileśvaradeva, tells us about Lakhana the father of Gopinātha, who was the Purohita (priest) of Kapileśvaradeva (Chakravarti 1900 : 173-89). This may indicate that Viṣṇu in the form of Jagannātha was increasingly occupying the social and religious scene of Orissa and being developed as a cult deity replacing Viṣṇu in which Lakhana Purohita might be playing an important role. As Śiva, various forms of Viṣṇu, and goddesses, the Lord Jagannātha became the tutelary deity of the Sūryavaṁsī Gajapatis and temples were built in different parts of Orissa and the deity was figuring in the inscriptions in an accelerated rate from the Sūryavaṁsī period onwards. In a Yenkipāḍu inscription of the 15th century A.D. Kumāra Hamvīradeva made some donations in which an honourable purohita was mentioned (Subrahmanyam 1986 : 99-100).

In a Śrīkākulam temple inscription of Kapileśvaradeva dated A.D. 1455 one Ceṅgamana Thāni Bhogaparīkṣā, was mentioned (Ibid : 17). The grant was intended to be protected by the Śrī-Vaiṣṇavas of Tirupati. A Simhācalam inscription of the year A.D. 1460 records a grant which was intended to be protected by the then Śrī-Vaiṣṇavas (Ibid : 67). A grant of the same year made in the Śrīkūrmam temple during the reign of Kapileśvaradeva was also intended to be protected by Śrī-Vaiṣṇavas (Ibid : 68-69).

A review of these records indicates that the influence of the Śrī-Vaiṣṇavas and their union was more prominent beyond Śrīkūrmam and Simhācalam upto Tirupati but was not to be found to the north-eastern region of Vamśadhārā river upto the Ganges. Even some of the Vaiṣṇavas seem to be military officers, Purohitas and temple Superintendents who may be supporters of Kapileśvaradeva in his revolt. The paucity of donations by the sons, queen or other members of his family indicate their restricted involvement in religious activities in comparison with Gaṅgas.

There were Vaiṣṇava teachers who have visited the religious centres like Puri, Śrīkūrmam, Simhācalam and Tirupati during the Gaṅga rule. But during the rule of Puruṣottamadeva (A.D. 1467-1497) only Vallabhācārya, the exponent of Śuddhābhaktivāda seemed to have visited Orissa. A Maṭha was established at Puri belonging to his creed. It may be that his disciples built the Maṭha and they might have recorded about him in their works. It has been recorded in the Chapter VII of the Antyalilā of Caitanya Caritāmṛta that Caitanya met Vallabhācārya at Puri and made discussions about the latter's Ṭikā on Bhāgavata. At the end of the discussion Caitanya upheld the Ṭikā of Śrīdhara-Svāmin and rejected that of Vallabha. (Acharya 1968 : 69). This fact proves that Vallabha was preaching for sometime at Puri till he met Caitanya probably during his second visit to Puri in A.D. 1516. Further, both Mādhavendra-Puri and Vallabhācārya built temples for Bāla-Gopāla and Śrīnāthaji (another name of Gopāla-Kṛṣṇa) at Vṛndāvana. Vallabhācārya also stressed on the worship of Rādhākṛṣṇa at Vṛndāvana (Acharya : 68). It is quite possible that Vallabhācārya after converting Mādhavendra-Puri or being converted by him, most likely the latter is the case, came with him to Jagannāth-Puri where both preached the doctrine of Vallabha i.e. Gopāl-Kṛṣṇa till he met Caitanya and was defeated by him in argument. Thereafter he might have left Orissa for some other destination.

The influence of Vallabha is more profound in the literatures of Pañcasakhā during the late Sūryavamśī period. It was Vallabha who had equated Śrīnāthaji, a manifestation of Kṛṣṇa, with Puruṣottama. In his conception Puruṣottama dwells in Akṣarabrahma or extensive (Vyāpti) Vaikunṭha ; and to the enlightened it appears as devoid of all qualities (Nirguṇa) similar to the Nirguṇa-brahma of the Pañcasakhās. Even he (Puruṣottama) is called Antaryāmin. According to Vallabha the celestial Sattva quality of Kṛṣṇa becomes Viṣṇu. So also the qualities of Rajas and Tamas assume the form of Brahmadeva or Brahmā and Śiva respectively. This Trigūṇa concept has its roots in the Bhāgavata system and is manifested in the Nṛsiṃha cult of Viṣṇu. Śrīdhara-Svāmī and Jagannātha Dāsa were devotees of Nṛsiṃha form of Viṣṇu which was probably handed down to them from the time of Viṣṇusvāmī a contemporary of Coḍagaṅga who caused to build the Nṛsiṃha temple in the Jagannātha temple premises and the Lakṣmi-Nṛsiṃha temple at Siṃhācalam. As Vallabha expounded the ideology of Viṣṇusvāmī, it is but quite probable that the Pañcasakhā literature accepted Viṣṇu in his Nṛsiṃha form manifested as Puruṣottama. As such, we find the popular expression of Jagannātha Dāsa '*trigūṇa rajju kare dhari, mṛgī nacāe narahari*' in the Oriya Bhāgavata.

The rule of Puruṣottamadeva (A.D. 1467-1497) was a change from that of the reign of Kapileśvaradeva. There are several inscriptional evidences to indicate the religious activities undertaken during his time. A Siṃhācalam inscription dated A.D. 1472 of his period indicated the donation of a perpetual lamp by one Renimallu Kumāraguru Mahāpātra (Subrahmanyam 1986 : 116-7). Whether he was a religious teacher or guide of the princes is not known from the record. The Balasore plates of Puruṣottamadeva dated A.D. 1483 made in favour of Poteśvara Bhaṭṭa notes '*śrī madana-gopālaḥ śaraṇaṁ mama*' (Beams 1864 : 82 ; Gait 1918 : 361-3). As per the chapter V of Antyalilā of Caitanya-Caritāmṛta, Caitanya directed Sanātana Gosvāmī and Rūpa Gosvāmī to establish Madana Gopāla and Govinda at Vṛndāvana (Acharya:58). As Caitanya was

initiated in Vaiṣṇavism during A.D. 1510 it seems that he was influenced by the cult of Kṛṣṇa in the form of Madana-Gopāla worshipped in Orissa as attested from the Balasore inscription of Puruṣottamdeva. He transmitted the same to Vṛndāvana through Sanātana and Rūpa Gosvāmīs who wrote the *Līlā* of Rādhā and Kṛṣṇa. Again, Caitanya made tours for six years after he first came to Orissa; and on his way back from Vṛndāvana to Puri he met Sanātana and Rūpa (Acharya:64). Thus it makes that after A.D. 1510 Madana-Gopāla was installed in Vṛndāvana. This expresses the Kṛṣṇa element advocated earlier by Nimbārka and the Gopāla-Kṛṣṇa element, which had its origin much earlier in Orissa, of Vallabha who has indicated the Śuddhā-Puṣṭibhakti i.e. to be one with Puruṣottama or Kṛṣṇa in Bhakti (love of devotion).

A *Simhācalam* inscription of 31st Aṅka year of Puruṣottamadeva refers to one Bhoga-Parīkṣā who was working under Kalinga-Daṇḍapāṭa Parīkṣā (Subrahmanyam (1986 : 131). It seems to be an enactment of Naraharītīrtha's similar activity during the Gaṅga period or it might be a standing tradition lying defunct for years. A *Drākṣārāma* inscription recorded in the 34th Aṅka of Puruṣottamadeva mentions about the establishment of an Anna-Satra by one Parama-Vaiṣṇava-Parama-Bhattāraka during one auspicious moment (Punyakāla) (Ibid : 134). There were also other gifts like fans, flags and cāmara (chauri) etc. and the document was written by one Pedanācārya. The inscription indicates the involvement of Ācāryas or Gurus and Vaiṣṇava teachers with knowledge in Smṛti Śāstras, a common feature found during the Gaṅga rule. It further points to the influence of the Vaiṣṇava teachers on the royal family and their powerful supporters. A Śrīkūrmam inscription of Puruṣottamadeva belonging to the year A.D. 1495-96 was intended to be protected by the Śrī-Vaiṣṇavas of Tirupati (Ibid : 137). The Jayavijaya door Oriya inscription of the Jagannātha temple caused to be recorded by Puruṣottamadeva indicates gifts to the priests in order to make sleeping arrangement for Lord Jagannātha (chakravarty : 92).

Rājaguru Balabhadra Miśra, son of Narasimha Miśra was working under Puruṣottamadeva and Pratāparudradeva (A.D. 1497-1538). As he was the author of Advaita-Cintāmaṇi, a pauṇḍarikayājī, and was the author of a Smṛti work 'Balabhadra Saṁgraha' (Mahapatra 1958 : XVII) he seems to be the follower of Rāmānuja sect. His other work 'Śārīrakasāra Puruṣottama Stuti' again indicates that he was influenced by the Yogic philosophy of Madhvācārya. As the philosophy of Rāmānuja is also witnessed to a great extent in the theory of Madhvācārya's preachings both the sectarian trends seem to have left their marks on the Orissan Gurus and Rājagurus who were aiding and advising the royalty in times of need.

Kavirāja Trilocana Ācārya was made Rājaguru of Puruṣottamadeva a fact known from Bhakti Bhāgavata Mahākāvya of Jivadevācārya. He was performing various sacrifices and reached the realm of Viṣṇu at Muktiśīlā (Mahapatra 1960 : XCV). It proves that he was a Vaiṣṇavite and the various sacrifices performed by him make him a follower of Rāmānuja and Mādhva philosophies. Particularly his attaining Mokṣa at Muktiśīlā through Yoga brings him closer to Mādhva philosophy. He was further known from the chronicles of the Chayani family of Cuttack district (Mahapatra 1960 : XCVII).

The above inscriptional evidences indicate reviving activities of the Vaiṣṇava teachers during the rule of Puruṣottamadeva. It is also realised from these records that Śrī-Vaiṣṇava Gurus or Ācāryas well-versed in Smṛtiśāstras were active in the southern region whereas the Nimbārka and Vallabha groups of Vaiṣṇava followers were dominating the northern portion of Orissa. It ultimately led to the division of the religious adherents at the expense of the unity of Orissa. The Śrī-Vaiṣṇava sects followed the Rāmānuja ideology of Viśiṣṭādvaita and were in control of the region southern

of Śrīkūrman in Orissa during the Suryavaṁśī period. The northern Orissa was under the influence of Nimbārka, Viṣṇusvāmī, Madhvācārya and Vallabhācārya. This was the position till the advent of the rule of Pratāparudradeva. In other words this can be said that the pre-Caitanya era witnessed the conflict between the religious teachers and the military officers. It resulted in the usurpation of power through a coup by the commanders and the feudal chief or Rājās of different regions headed by Kapileśvaradeva. Further, there was internal rivalry between the Vaiṣṇava preceptors belonging to the Śrī-Vaiṣṇavas and the other Vaiṣṇava sects. Probably from the latter sects some were won over by the rebel commanders or they have so motto helped them to be in a commanding position over the Śrī-Vaiṣṇavas. It was obvious since the Śrī-Vaiṣṇavas were allied with the Gaṅga rulers ; so the other Vaiṣṇavas would have tilted to the Sūryavaṁśīs for such status.

Mādhavendra-Puri started the worship of Rādhā and Kṛṣṇa. He was flourishing during the reign of Gajapati Puruṣottamadeva. It is noted that this religious movement i.e. Rādhā-Kṛṣṇa worship, was started in Orissa by him, but its progress became rapid and widespread after the association of Rāi Rāmānanda with Caitanya, the grand disciple of Mādhavendra Puri. It is further noted that the father of Rāi Rāmānanda i.e. Bhavānanda Patnaik was converted to this new faith (Mahapatra 1960 : CXVII). It is also stated that Mādhavendra Puri was at Vṛndāvana where he established a temple for Gopāla, i.e. child Kṛṣṇa at Gīri-Govardhana (Acharya 1968 : 58). On his way back to Puri he visited Gopinātha at Remuṇā in Balasore district. This Gopinātha was a two handed flute playing elder Kṛṣṇa surrounded by Gopīs. So the worship of Mādhavendra Puri's Rādhā-Kṛṣṇa was a late affair than his stay at

Vṛndāvana. Even, it was earlier than the composition of 'Abhinava-Gītagovindam' by Kavicandra rāya Divākara Miśra, and 'Abhinava Venīsaṁharaṇam' by Gajapati Puruṣottamadeva. The work 'Abhinavagītagovindam' was definitely known to have been composed before A.D. 1499-1500 as the same is found recorded in a royal decree of Pratāparudradeva in that year (Chakravarty 1898 : 93). Further, this work was dedicated to Puruṣottamadeva which takes it prior to A.D. 1497, the year of his demise. It is quite likely that the work would have been composed in between A.D. 1490-1497 and as such, Mādhavendra Puri would have preached his Rādhā-Kṛṣṇa worship prior to this date. From the concluding stanzas of this work it is known that he was a devotee of Kṛṣṇa and worshipped Gopāla with the 'Dasākṣaramantra'. Thus the preaching of Mādhavendra Puri's doctrine of Rādhā-Kṛṣṇa worship was probably equivalent with the period of the composition of 'Abhinavagītagovindam' or a little earlier.

The Pāñcarātra or Bhāgavata system is explained in the Nārada Pāñcarātra work. This work contains Jñānāmṛtasāra Saṁhitā. In this Saṁhitā 'six modes of adoring Hari' is noted. These are- remembrance of him, utterance (of his name and glory), salutation, resorting to his feet, constant worship of him with devotion, and surrender of the whole soul to him. But the Bhāgavata Purāṇa added the following three more modes of adoration besides the above six, such as - hearing (his praise), servitude (Dāśya), and companionship (Sakhya) (Bhandarkar 1965 :41).

Vallabhācārya as a follower of Viṣṇusvāmī and Śrīdharaśvāmī sect belonging to the Bhāgavata system might have given stress to the above modes of Bhakti along with his Rādhā-Kṛṣṇa worship. Thus, there was the fusion of Nimbārka-Jayadeva doctrine and Pāñcarātra Bhāgavata system of Viṣṇusvāmī-Śrīdharaśvāmī doctrine

in the propositions of Vallabhācārya. This union accelerated Rādhā-Kṛṣṇa worship with the above nine modes of adoration of Hari. If we review the life of Vallabhācārya we find that he was born in the Vikrama year 1535 equivalent to A.D. 1497 which is doubtful. He was at Vṛndāvana worshipping Śrīnāthaji, a form of Gopāla-Kṛṣṇa and built a temple for him at Vṛndāvana where Mādhavendra Puri also built a temple for Gopāla-Kṛṣṇa. So in his early youth Vallabhācārya was a devotee of Gopāla Kṛṣṇa and later developed the worship of Rādhā-Kṛṣṇa. We may add here that he acquired this worship pattern from Orissa through Mādhavendra Puri and subsequently during his visit and stay here till his commentary on the Bhāgavata was adjudged inferior by Caitanya in a discourse. His visit could not have taken place during his adolescence but in his youth after the demise of Puruṣottamadeva and during the early reign of Pratāparudradeva when he introduced 'Abhinavagītagovindam' in the temple curriculum of the Jagannātha temple in A.D. 1499-1500 or later. The doctrine of Vallabhācārya contained elements of Nirguṇa worship and Yoga-darśana besides Rādhā-Kṛṣṇa worship. We have no evidence to show if the Nirguṇa and Yoga-darśana doctrines of Vallabha were existing in the Oriya literatures prior to his arrival. But in later years the same was found expressed in the literatures of Orissa spearheaded by Pañcasakhās. Caitanya never preached Yoga-darśana and Nirguṇa theories in Orissa. The Yoga-darśana is attributed to Mādhvācārya and both the elements to Vallabhācārya in Vaiṣṇavism although Nirguṇa element was to be found in Rāmānuja's doctrine (Bhandarkar : 69). We can surmise that Vallabha was the source of such a doctrine in Orissa at the expense of the Buddhists which found a ready acceptance by the people who were a bit ambivalent to such adoption. We do not know how long he was here in Orissa but for a considerable length of time from A.D. 1510 to probably A.D. 1516, the date of Caitanya's return from Vṛndāvana and a discourse with him, he was staying and preaching his doctrine in

Orissa. It is almost six years that his presence in Orissa was felt though no epigraphical evidence is forthcoming to this effect.

The rule of Pratāparudradeva (A.D. 1497-1538) was marked by hectic religious activity. During his rule Keśava Bhārati was found officiating in the purchase of a garden as a donation to the Siṃhācalam temple. It has been noted that he initiated Caitanya (A.D. 1458-1533) when the latter was only twenty four years of age (Subrahmanyam 1957: 167-8). About the identity of Keśava Bhārati as the religious teacher of Caitanya there were some doubtful statements. Bhandarkar has shown that Keśava Bhārati of Katvā initiated Caitanya in A.D. 1510 but he did not elucidate the provenance of Katvā clearly. His views were based on an article by John Beams. Further, he has stated that one Advaitācārya preached before Caitanya the doctrine of faith and love (Bhandarkar:84). Can this be simplified that the Advaitavādī Ācārya Keśava Bhārati, while on a Pilgrimage, initiated Caitanya at Katvā? This is very likely.

From other inscriptions little is known about the Vaiṣṇava teachers of the time of Pratāparudradeva. But he seemed to have patronised the Vaiṣṇavas in the south. The Idupulapādu inscription of Pratāparudradeva dated. A.D. 1500 starts with the invocation of Viṣṇu in his Varāha incarnation (Subrahmanyam 1986 : 147-151). The Kommuru inscription of the time of Pratāparudra (i.e. in the 16th century A.D.) records the gift by Beherā Mahāpātra Bāhu-Balendra Mahāpātra of the entire Parīkṣā-basāṇa for offerings of God Mallikārjuna at Śrī-Parvata (Ibid: 196-197). This goes on to prove that the entire rite of Mallikārjuna temple was controlled by administrative authority at Śrī-Pravata where Vaiṣṇava Mahājanas were enjoying autonomy earlier through their organisation. It was a complete departure from the policy of liberalisation followed in the northern portion of the country. This clearly indicates that there was conflict between the Śrī-Vaiṣṇava Gurus of the Rāmānuja

and Mādhva groups on the one hand and the Vaiṣṇava teachers belonging to the Nimbārka, Viṣṇusvāmī and Vallabha groups together on the other. Though there was no close co-operation between the latter group yet they stepped up their opposition to the Rāmānuja sect. It becomes clear when we visualise the growing popularity of Bhāgavata, Gopāla-Kṛṣṇa and Rādhā-Kṛṣṇa cult. The Jayavijaya door inscription of Pratāparudra in the Jagannāth temple (Chakravarty: 93) records that the song of Gītagovinda will be sung by four batches of dancing girls and four Vaiṣṇavas will recite the song. Since there was no specification about these Vaiṣṇavas it is certain that they were made to sing the Gītagovinda composed by Kavicandrarāya Divākara Miśra whose authorship was alluded to Gajapati Puruṣottamadeva. On the other hand singing constituted a duty of some Vaiṣṇavas as per their appointment in the temple. This fact assiduously indicates the patronisation of Rādhā-Kṛṣṇa cult and the preference of the Nimbārka school in lieu of Śrī-Vaiṣṇavas. This was an incident prior to the presence of Caitanya in Orissa.

Caitanya (A.D. 1485-1533) visited Orissa after his initiation into Vaiṣṇavism. Since we get various preceptors of Caitanya such as Keśava Bhāratī (Bhandarkar: 84), Mādhavendra Puri (Pradhan 1971: 44), and Īśvara Puri (Mahtab 1959: 337) we have no concrete idea as to the real teacher of Caitanya. Thereafter he went to various religious centres of north India and returned to Orissa after six years. It is stated that one Advaitācārya was his instructor and afterwards became his pupil (Bhandarkar: 83). Probably he was Keśava Bhāratī. As we know that he was initiated by Īśvara Puri he might be initiated by him subsequently after being first baptised by Keśava Bhāratī. This may be a fact since Īśvara Puri as the

disciple of Mādhavendra Puri might be preaching the doctrine of Rādhā-Kṛṣṇa worship. Mahapatra has noted that Caitanya visited Orissa in A.D. 1509. This may be the time of Caitanya's visit after his initiation by Keśava Bhāratī where he was re-initiated by Īśvara Puri.

Caitanya initiated Pratāparudra, Rāi Rāmānanda Patnaik, Gopīnātha Patnaik and Bhavānanda Patnaik (the father of Rāmānanda and Gopīnātha) (Panigrahi 1986: 231). The initiation of Rāmānanda and Gopīnātha led to their failing sense of duty which in course of time made Orissa suffer dearly. The callousness of these generals to the security later proved detrimental to the militancy and independence of Orissa and ultimately its dismemberment as a foremost Hindu state by the invading Mohammedans as well as the revengeful Kṛṣṇadeva Rai of Vijayanagara. Kāśi Miśra the religious teacher of Pratāparudradeva was also converted by Caitanya.

The emotional Rādhā-Kṛṣṇa worship of Caitanya bewitched the ministers, general and religious teachers working at different centres alike who succumbed to the delirious frenzy of their religious supremacy and made them oblivious to the consequences and cultural caveat of the state along with its security. Caitanya was active from A.D. 1512 or more accurately A.D. 1516 till he breathed his last in A.D. 1533.

Rājaguru Godāvara Miśra was a minister and the representative of a militarily decadent period in the Sūryavaṁśī rule. He was the Rājaguru of Pratāparudradeva and flourished after A.D. 1510 (Mahapatra 1958:XVIII). He was a devotee of Viṣṇu (Mahapatra:XX) and was the author of a number of books. Besides his Śaradarcana Paddhati his works like Yogacintāmaṇi,

Advaita Darpaṇa, Nīti-cintāmaṇi and Ācāra Cintāmaṇi indicate that he was influenced by Rāmānuja and Mādhva Philosophical elements of Vaiṣṇavism.

During the Gajapati rule, particularly during the reign of Puruṣottamadeva and Pratāparudradeva, Kabir and Nānak visited Puri and established Maṭhas. But they were part of Bhakti movement though not vaiṣṇavas in clear terms.

Kaviḍiṇḍima Jivadevācārya was the Rājaguru of Pratāparudradeva, a fact known from the Bhakti Bhāgavata Mahākāvyaṃ composed by him. Further, his date of birth was shown as A.D. 1475 (Mahapatra 1960:XC VII). He was a follower of Bhāgavatism and as such belonged to the sect of Viṣṇusvāmī, Śrīdharaśvāmī, Vallabhācārya and probably Jagannāth Dāsa. During this period there arose a conflict between Kavicandrarāya Divākara Miśra and Kaviḍiṇḍima Jivadevācārya regarding the recitation of the Gītagovinda in the Jagannātha temple which probably caused a division among the religious preceptors or teachers in the ideological level during the rule of Pratāparudradeva. Very likely the bone of contention was propping up of the Bhāgavata system and the Rādhā-Kṛṣṇa worship.

Among the disciples of Caitanya, who have constituted a sizable bulk of the Orissan Vaiṣṇava saints, are Balarāma Dāsa, Jagannāth Dāsa, Achyutānanda Dāsa, Yasovanta Dāsa and Ananta Dāsa. All these five became Vaiṣṇava preceptors heading a separate branch each and expounding the cult of the devotion of love (Prema Bhakti) in their own way.

Balarāma Dāsa was the senior-most of Pañcasakhās preaching Vaiṣṇava faith in Orissa. His date of birth has been given by Mahapatra as A.D. 1473 (Mahapatra 1971:102) and by Miśra as A.D. 1476 (Mishra 1973: 7). Besides, the composition of Jagamohana or Dāṇḍī Rāmāyaṇa and Vālmīkī Rāmāyaṇa in the

regional vernacular made by him, he might be in a continued trend from the earlier composer like Śāralā Dāsa and such other unknown composers . Probably this trend for composition gained momentum due to the preachings of Rāmānanda (A.D. 1300-1411), the exponent of Rāma and Śītā worship in the regional language. Balarāma Dāsa was also the author of Gupta Gītā in which he has discussed about Nirguṇa Brahma, a feature propounded by Rāmānuja and Vallabhācārya. His Amarakoṣa Gītā discussed Piṇḍa Brahmāṇḍatattva, Vedāntasāra Gupta Gītā and analysed Brahmajñāna etc. constituting the preaching elements of Vallabhācārya. Thus the Philosophy of Balarāma is found based on the theory propounded by Rāmānuja, Rāmānanda and Vallabhācārya more than that of the Vajrayānic Budhist Philosophy. In this regard it can be said that Vallabha's theory was influenced by the ideals of Bodhisattva concepts. In Orissa, though Vajrayāna was persisting subsequently and an incessant battle was raised against the Buddhists by the Śaivas and Vaiṣṇavas during the Gaṅga and the Sūryavaṁśī periods, yet, until Rāmānuja and Vallabha gave a new Vaiṣṇava dimension to the Buddhist essence of Śūnya coining the word Nirguṇa for it, the Vaiṣṇava saints and followers could not surface explicitly its discussion lest it would not be accepted properly by the masses. Most likely the preachings of Rāmānanda followed by Vallabha acted reciprocally to be exposed in the writings of the Pañcasakhās. The earliest manifestation of the same was Balarāma Dāsa the eldest among the Pañcasakhās. His lakṣmī-Purāṇa was in tone with Rāmānanda's acceptance of the down-trodden to the Vaiṣṇavite faith.

A new trend in the Vaiṣṇava movement was the popular writing on Jagannātha cult in the regional language. Vaṭa Avakāśa of Balarāma Dāsa was the embodiment of one such. The trend probably started right from Śāralā Dāsa in subdued form but was prolific in the Pañcasakhā literature, particularly as a part of the

new emerging Viṣṇu-Jagannātha and Kṛṣṇa-Jagannātha Philosophy, probably Balarāma Dāsa was the founder of a sect but it is not clearly identifiable though Vaikunṭha Dāsa identifies himself as the eldest pupil of Balarāma in his 'Itihāsa Purāvṛtta' (information from Prof. Krushna Sahu). Further there were maṭhas built at Samāṅgarā, Erabaṅga, Vakulavana of Satyabādī (Siddha Vakulāśrama) which are attributed to Balarāma Dāsa. Without a Sampradāya the coming up of these Maṭhas are unlikely. It may be Balarāma Sampradāya as noted by some scholars. (Mohanty 1990: 24; Maharaja 1981: 53).

Jagannātha Dāsa was the next celebrated Vaiṣṇava teacher and poet and was the founder of Atibādī Sampradāya. He was famous for his poetic translation of Bhāgavata basing on the commentary of Śrīdharasvāmī. Jagannātha Dāsa upheld the Pāñcarātra or Bhāgavata system which found expression in the doctrines of Viṣṇusvāmī, Śrīdharasvāmī and Vallabhācārya prior to its manifestation in the Jagannātha Dāsa's translation. He was flourishing between A.D. 1491-1551 (Mahapatra 1971 : 9). As a Vaiṣṇava disciple he was the pupil of Balarāma Dāsa on the instruction of Caitanya. He had a chain of disciples one succeeding the other. His philosophy seems to have been diversified in different directions among which the important sections include Vaiṣṇava-tattva, devotional prayers, the method of worship and the adoration of Lord Jagannātha.

The introduction of Upāsanā as a part of Vaiṣṇava Philosophy was attributed to Mādhavācārya (A.D. 1197-1276). The influence of the same was felt in the religious rites which continued and accelerated by Narahari-tīrtha. In course of time other aspects of Vaiṣṇavism made inroads to the religious life of the people professed by Rāmānuja, Vallabhācārya, Rāmānada, and Caitanya. The

Pinḍabrahmāṇḍatattva, Nirguṇa and Nirguṇabrahma were all amalgamated to be found expressed in the Pañcasakhā literature, particularly in the works of Jagannātha Dāsa. Brahmāṇḍa-Bhūgola, Tulābhīṇā, Jñānasāgara-gītā, Artha Koili, Pañca-bhūta-gītā, Nitya-gupta-cintāmaṇi etc. depict such aspects of philosophy. Nevertheless, Jagannātha worship found a special item of devotion and culture in Orissa which was matured by the writings of the Pañcasakhā and particularly of Jagannātha Dāsa. His works like Jagannātha-Mahāprabhuṅka Bhajana, and Brahma-jñāna Bhajana are testimonies to this if the authorship of these two are proved to belong to Jagannātha Dāsa. The Sātalahaḍi Maṭha at Puri seems to have its origin due to him.

Yaśovanta Dāsa was the third of the Pañcasakhās who was born in the A.D. 1492 or A.D. 1487 (Misra 1973 :XIV). It is said that he belonged to a lower order of caste hierarchy and hailed from Cuttack district. He was an expounder of Bhakti mingled with knowledge for the supreme being. His works Premabhakti-brahmagītā and Ātma-parache-gītā are the embodiments of such philosophy the origin and development of which are traceable to the Vaiṣṇava saints like Rāmānuja and Madhvācārya. The Yogic practices depicted in his Yantra-boli, Yantra-basāṇa and Śiva-svarodaya have their purport from different sources including Śaiva, Bauddha, Nātha and Vaiṣṇava religions. The Vaiṣṇavite source of Yoga may also be found in the systems of Rāmānuja and Madhvācārya which has its origin probably in the Gītā. Rāmānuja stressed on the Karma, Jñāna and Bhakti Yogas where as Madhvācārya stressed on Vairāgya which might be the source of Mālikās or Āgata-bhaviṣyas (i.e. futurology). But the different cakras enumerated in his work probably relate to Tantra. Further, the works like Loi-gītā and Divya-dehī indicate the continuation of Śaṅkarācārya, Nimbārka and Vallabhācārya's

philosophies. The creation and the process of creation which have their reference in the philosophy of Rāmānuja and Madhvācārya are in turn have their source in the Bhāgavata and the incarnation concepts.

Acyutānanda Dāsa, the fourth of the Pañcasakhās is a man from Nembāla situated in the Cuttack District. The date of his birth is variously given out of which A.D. 1482 (Misra 1973: XVII) and A.D. 1503 (Mahapatra 1971: 102) are much removed in time from each other. Though there is difference of opinion as regard to his preceptor such as Sanātana Dāsa and Śrīcarana Gosāin, yet he was considered as a follower of Caitanya and would have been baptised by one of his disciples. He established two Maṭhas at Nembāla in the Cuttack District and Bāṅka-Muhāṇa Maṭha in the Puri District. For some time he was staying at Raṇapura.

From among his compositions Bhāgavata Laharī and Laharī Harivaṁśa are dealing with Kṛṣṇa's various activities. It can be said that the effect of the Bhāgavata system was the cause of it and very likely the influence of Jagannātha Dāsa's Bhāgavata might have played its part for the composition of such works. Acyutānanda further composed verses highlighting Rāsa-Līlā of Rādhā and Kṛṣṇa which is probably due to the traditional influences of Nimbārka, Jayadeva, Vallabhācārya and Caitanya on the society, on the Vaiṣṇava followers and particularly on the Pañcasakhās. The Piṇḍabrahmāṇḍatattva, Śūnyapuruṣa, Nirañjana-Jyoti-Svarūpa etc. mentioned in his works have roots in the Rāmānuja, Madhvācārya and Vallabhācārya's Vaiṣṇava philosophy. Similarly the tantric cakras mentioned by him have different source of origin like Bauddha, Jaina, Śaiva and Śākta.

The fifth of the Sakhās, i.e. Ananta Dāsa was born in A.D. 1486 (Dash 1968: 710) or in A.D. 1493 (Misra 1973 : XXV) in the village of Bālipātanā in Puri District. He is also known by the name of Śīśu Ananta Dāsa. The works like Hetūdaya-Bhāgavata,

Udaya-bākhara, Chhatra-bākhara, Tikā-bākhara and Āgata-Cumbakamālikā are alluded to his authorship. (Mahapatra 1971: 111). From among his works Artha-tāreṇi and many Bhajanas indicate facts relating to the knowledge of Brahma. This aspect again links Śiśu Ananta with the philosophy of Rāmānuja and Madhvācārya. The future forecasts in the Mālikās composed by him may be linked with the Vairāgya philosophy propounded by Madhvācārya. His disciples, as they are many and covering a considerable length of time after him, as well as the sect founded by him and termed as Śiśu Śampradāya, may indicate a sizable section of the Vaiṣṇava followers linked with Ananta Dāsa.

Caitanya had eight more disciples in Orissa. They are Kanhāi Khunṭiā, Janārdana Mahānti, Tulasi Parichhā, Pradyumna Miśra, Kṛṣṇa Dāsa, Śikhī Mahānti, Mādhavī Dāsī and Gopīnātha Patanaik (Panigrahi 1980:231). But very little as to their Vaiṣṇava activities are available. Some of them like Mādhavī Dāsī, Kanhāi Khunṭiā probably had their sects but their religious philosophical presentation have nigardly been expressed to invite a systematisation in the larger Orissan context.

In short, the Vaiṣṇava teachers of the Sūryavaṁśī period were a disorganised and sectarian lot with conflicting ideological propositions. In the same Rādhā-Kṛṣṇa Prema-bhakti preached by Caitanya, the Bhāgavata system nurtured by Viṣṇusvāmī, and Vallabhācārya, the traditional Bhakti cult preached by Rāmānuja and Madhvācārya and the Rādhā-Kṛṣṇa worship of Vallabhācārya which evolved from the time of Nimbārka and Jayadeva played their part. The preceptors and disciples of these Vaiṣṇavite philosophers though disorganised yet appealed to the subtle senses of the people in the society irrespective of their religion, creed and sex to stand united and regrouped to divert the attention of the monarchs from their duty to the cause of the State and to safeguard the morality of cultural tradition.

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THE DHARMAŚĀSTRA TRADITION OF ORISSA

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The Study of the *Dharmaśāstra* and its Tradition is absolutely a vast subject for researchers. However, a brief note is prepared here for information of the scholars. It is known from the Inscriptions of Orissa that the study of the *Vedas*, *Vedāṅgas*, *Dharmaśāstras* (*Smṛti*) and practice of the Vedic rites and rituals were in full swing among the people of Ancient Orissa long before the Christian era. The popularisation of Jainism and Buddhism in India during the 400-B.C. to 100-A.D. had compelled the Brahmin scholars and the high class people to work for the quick propagation of the Vedic literature and culture among the general mass. As a result of which all the branches of Vedic learning and literature were re-written and compiled according to the need of the society and time. The great exponents of the Jainism and Buddhism were influenced by the ritualistic and philosophical works of the Brahmin scholars evidenced from the respect and reverence accorded to them in the Dhauli and Jaugada stone inscriptions of Aśoka, the great and in the Hātīgumphā inscription of Mahā Meghavāhana Khāravēla in Orissa ¹.

Under the patronage of the Kings beginning from the reign of the Mathara dynasty to the end of the reign of the Gajapati dynasty (314-1568 A.D.)² of Orissa, Brahmanism spread over the whole of the Orissan society vigourously. The study and practice of the Vedic rites were popularised and various Vedic and *Smṛti* works were composed and compiled.

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The history of *Dharmaśāstra* (*Smṛti*) has been divided into three phases according to their development in distinct form and nature. The *Sūtras* on *Dharma*, *Śrauta* and *Gṛhya* rites of Gautama, Baudhāyana, Āpastamba and others and *Manusmṛti* were written in the first phase dating from 600-B.C. to 200-A.D., In the second phase beginning from 200 A.D. to 700 A.D. all the *Dharmaśāstras* were composed in verse form. The commentaries were written on the older *Smṛti* works and the digests or *Nibandhas* during the third phase dating from 700 A.D. to 1800 A.D.³. The *Smṛti* works of Orissa available to us were composed or compiled during the third phase as specified above.

From the History of Orissan school of *Dharmaśāstra* it is known that there were 54 *Smṛti* writers of Orissa beginning from Śatānanda Ācārya (1050-A.D.) to Bāluṅkī Pāthī (1793-A.D.) who have compiled 80 books (digests) on various topics of the *Dharmaśāstra*. These authors and their works can be divided into three phases such as *Ādiparva* (Gaṅga age), *Madhyaparva* (Gajapati age) and *Antimaparva* (Bhoi age) as per the period of their development. In the first *Parva* eleven authors and twenty six works, in the second, fourteen authors and their twentyeight works and in the third, twenty-nine authors and thirtysix works can be placed. Besides, there were seven more *Smṛti* writers in Orissa flourished during the British period who have compiled nine works which are now followed by the people of Orissa.

Now some of the famous *Smṛti* writers of Orissa, who had earned the name and fame for their works are noted below for information of the scholars. No work before the 11th century has come to our notice though we get inscriptional evidence that prominent versatile scholars, proficient in *Veda*, *Vedāṅga*, *Smṛti*, *Darśana*, *Purāṇetiḥāsa* subjects were flourished during last ten centuries after the Christian era. Even the complete works of

Śatānanda Ācārya (1050-A.D.) the earliest *Dharmaśāstra* writer of Orissa are not available to us. He was a *smṛti* writer as well as a famous astronomer of India. His astronomical work called '*Bhāsvatī*' the composition of which was completed in the *Kali* year 4200, Śaka year 1021 or 1099-A.D.⁴ His *smṛti* works were *Satānanda Ratnamālā* and *Satānanda Saṅgraha* which have often been quoted by the subsequent writers of Orissa in their works. These works were probably compiled during the reign of Anantavarma Coḍagaṅga Deva (1077-1147A.D.), the founder of the Gaṅga Dynasty in Orissa and the builder of the Jagannātha Temple at Puri.⁵

Śambhukara Miśra Vājapeyī (1278-A.D.), the next famous Vedic Scholar and *Smṛti* writer of Orissa, was a contemporary of Narasimha Deva-II (1278-1306 A.D.) and wrote six *Nibandhas* on *Antyeṣṭi Śrāddha* and *Vivāha*. His famous work is '*Śambhukara Paddhati*' which deals on rites and rituals of various '*Śrauta Yajñas*'. He has been quoted as an authority in subsequent *Smṛti* works of Orissa. He was born at Puri and expired in the temple of Lord Viśvanātha at Varanasi.⁶

Śrīdhara Svāmī (1300-A.D.) was born in Mareigaon, a village near Kṣīracorā Gopinātha Temple at Remuṇā in the district of Balasore. He was a devotee of Lord Nṛsimha and Kṛṣṇa. He was known all over the world for his '*Bhāvārthadīpikā*', a commentary on *Śrīmadbhāgavata Mahāpurāṇam*. He has also commented on *Bhagavadgītā*, *Viṣṇupurāṇa* etc., and wrote a *Dharmaśāstra* '*Samuccaya*' of '*Smṛti-samuccaya*' quoted by Raghunandana, the *Smṛti* writer of Bengal. Almost all the later *Smṛti* writers of Orissa had paid high regard to the Svāmī and his works.⁷

Vidyākara Vājapeyī (1325-A.D.), the illustrious son of Śambhukara Miśra, wrote a number of works among which *Nityācārapaddhati* has been taken as an authority by the *Smṛti*

writers of Eastern India⁸. The work has been quoted in *Āhnikatatva* by Raghunandana of Bengal, *Madanapārijāta* of Viśveśvara Bhaṭṭa and in many *Smṛti* works of Orissa. It deals with the rites and rituals of *Saṁskāras*, the worship of the deities who come under the *Pañcopāsanā* system and the worship of different images made on clay, *Paṭṭacitra* etc. This has been published by the Asiatic Society of Bengal in 1903 A.D. His other works known by the name are *Kramadīpikā*, *Dinakṛtyadīpikā* and *Mokṣaparīkṣā*. He was a pioneer in the revival of Vedic culture in Orissa.

Bṛhaṣpati Sūri (1350-A.D.), the author of '*Kṛtya-kaumudī*', Jagannātha Miśra Vājapeyi (1360-A.D.), the writer of '*Agniṣtoma-paddhati*' and Vājapeyi Rāma Candra Dāsa (1375-A.D.) were the next prominent *Smṛti*-writers of Orissa. Among them Vājapeyi Rāma Dāsa, perhaps for the first time, wrote a systematic work on the *Kuṇḍa*, *Maṇḍapa* and *Maṇḍala* for use in different Vedic sacrifices. The name of this work is '*Kuṇḍalakṣma-vivṛti*'. He has also compiled *Karmāṅgapaddhati* and *Prāyaścitta-dīpikā* and wrote commentaries on the Vedic works out of which '*Śulvasūtra-vārttika-tīkā*' became famous in the whole of India. But unfortunately this work on Vedic mathematics still remains unpublished since its composition in 1434-A.D.⁹.

The other *Smṛti*-writers namely Śrīdhara Śarmā (1075-A.D.), Śaṅkhaadhara (1100-A.D.), the author of '*Smṛtisamuccaya*', Vājapeyi Nilāmbara Ācārya (1150-A.D.), Yogīśvara (1375-A.D.), the writer of *Adbhuta-sāgara* (*Adbhutasāra*) and *Dānadīpāvalī*, flourished during the rule of the Gaṅga dynasty in Orissa.

Then in the reign of the Gajapati dynasty the names of the *Smṛti* writers viz. Gajapati Puruṣottama Deva (1466-1497A.D.)

the author of *Mukti-cintāmaṇi* and *Gopālārcana-vidhi*, Gajapati Pratāparudra Deva (1497-1535A.D.) of '*Sarasvatī-vilāsa*', Paṇḍita Rāja Rājaguru Godāvara Miśra of '*Harihara-caturāṅga*', Jagannātha Das of '*Kṛṣṇabhaktikalpalatāphala*', *Nityaguptacūḍāmaṇi* and Vājapeyī Narasimha Miśra (1655-1580A.D.) of *Nityācāra-pradīpa* are worth mentioning. Out of these the latest *Smṛti*-writers, Narasimha Vājapeyī was famous in India for writing eighteen digests ending with '*Pradīpa*'. He was a versatile scholar in six Vedāṅgas. He had defeated the philosophers of Gauḍa and visited the royal court of the emperor Akbar at Delhi.¹⁰

Besides, the other *Smṛti*-writers namely Mr̥tyuñjaya Miśra (1435-A.D.) the author of *Śuddhimuktāvalī*, Jaleśvara Miśra Vājapeyī (1435-A.D.) of *Jaleśvarapaddhati*, Nṛsimha Miśra (1435-A.D.), Gaṅgādhara Miśra (1435-A.D.), Kālidāsa Chayani (1450-A.D.), the writer of *Śuddhicandrikā*, Rājaguru Balabhadra Miśra (1466-A.D.) of *Balabhadra-saṅgraha*, Murārī Miśra (1550-A.D.) of *Prāyaścitta-manohara*, Viṣṇuśarmā (1550-A.D.), the writer of *Smṛtisaroja-kalikā* and Kavi Chintāmaṇi Miśra (1550-A.D.) of *Kṛtyapuṣpāvalī* flourished during this period.

In the reign of the Bhoi dynasty (1568-1803A.D.) some important works were also written or compiled by the scholars of Orissa. Rājaguru Vardhana Mohāpātra wrote the work '*Durgotsava-candrikā*' and attributed the same in the name of his patron Gajapati Rāma Candra Deva (1568-1607A.D.), the founder king of the Khurda Kingdom. This is a combined work on Vedic and Tāntric way of worship of Mahiṣāmardini Durgā which is observed for long 16 days in Orissa during the month of Āśvina. Another *Smṛti* writer Śrīdhara Miśra (1600-A.D.) was known for his works *Ācāra-cintāmaṇi* and *Dānavākya-āvalī*. The renowned poet and musicologist Haladhara Miśra (1611-1647 A.D.) was famous for his work '*Haladhara-saṁhitā*', a work on *Smṛti* and *Jyotiṣa*.

Among the others, the name of Viśvanātha Miśra (1650-A.D.), the writer of *Smṛti-sāra-saṁgraha*, Vipra Miśra of *Śrāddhadīpa*, Divyasimha Mahāpātra of *Śrāddhadīpa*, *Kāladīpa* and *Divyasimha-kārikā*, Nārāyaṇa Maṅgarāja of *Haribhakti-sudhākara* on *Bhakti*, Māguṇi Miśra (1675-A.D.) of *Jalāśaya-pratiṣṭhā*, Lakṣmīdhara Miśra of *Śaiva-kalpadruma* and *Śaiva-cintāmaṇi*, the works on worship of Lord Liṅgarāja and Śaiva Cult, Viśvambhara Vidyābhūṣaṇa (1700-A.D.), the author of *Smṛtidīpikā*, *Śuddhiprakāśa* and *Pratiṣṭhā-karmapaddhati* were very popular through out Orissa.

The name of Rājaguru Gadādhara Mahāpātra (1700-1750A.D.) is known in all over India. He was the writer of 18 digests ending with 'Sāra' namely *Kālasāra*, *Ācārasāra*, *Śuddhisāra*, *Dānasāra* etc. which form the parts of '*Gadādhara-paddhati*'. The instructions and guidance on various socio-religious practices incorporated in these works are even now followed in Orissa.¹¹

His contemporary and a prominent scholar, Vāsudeva Ratha was also known as the writer of 18 digests ending with '*Prakāśa*' namely *Smṛti-maṇḍala-nyāya-mīmāṃsā*, *Bhūvaneśvarī-prakāśa* etc. Among the others, the names of Vāsudeva Tripathy (1700-A.D.) the author of *Prāyaścitta-vilocana* and *Gopālārcana-paddhati*, Michhu Mishra of *Kalpataru-paddhati*, Raghunatha Dasa (1715-A.D.), the writer of *Kālanirṇaya* and *Śrāddha-nirṇaya*, Gopīnātha Pattanaika (1725-A.D.), the author of *Śūdrāhnikā-paddhati*, Gopīnātha Vājapeyī (1736-A.D.) of *Paṇḍita-sarvasva*, Candrasekhara Miśra of '*Pratiṣṭhāsāra-saṁgraha*', Gopāla Nanda and Kṛṣṇa Dasa, the authors of *Nityācārapaddhati*, Dharmu Pāthī (1750-A.D.) *Kālacandrikā*, Baladeva Vidyābhūṣaṇa, the famous writer of *Govindabhāṣya*, Mahāmahopādhyāya Kṛṣṇa Miśra of *Kālasarvasva*, *Śuddhisarvasva* and *Vaiṣṇa-sarvasva*, Pitāmbara of

Kṛṣṇārcana-vidhi, Yogī Praharāja Mahāpātra of *Samkṣipta-smṛtidarpaṇa*, Kavibhūṣaṇa Govinda Sāmantarāya of *Sūri-sarvasva* (in 40 *saṁgraha*), Govinda Dasa (1775-A.D.) of *Sarva-smṛtisāra-saṁgraha*, Gopīnātha Tuṅga (1778-A.D.) the writer of *Vīrasarvasva* and Vāluṅki Pāthī (1793-A.D.) the author of *Yātrābhāgavata* on the festivals of Lord Jagannātha are worth mentioning.

Besides, the authors and works mentioned above there were some other notable works composed in Orissa during the British period. They are *Vivāha-paddhati*, *Gaṇeśācāracandrikā* and *Vṛṣotsargavidhi* by Dāmodara, *Sadācāra-viveka* by Vapidāsa Vaḍapaṇḍā, *Pratiṣṭhāsāra-saṁgraha* by Dīkṣitānanda Kalyāpaddharmasarvasva by Mahāmahopādhyāya Sadāśiva Miśra (1857-1928) *Vihārī-karma-kāṇḍa* by Paṇḍit Vihārī Lal, *Purohita-sarvasva* by Bālakṛṣṇa Kar, *Sudarśana-yajña-paddhati* by Yatirāja Ācārya and *Nityakarmadarpaṇa* by Paṇḍit Bāikoli Mahāpātra.

All the above writers have contributed much for the development and propagation of the *Smṛti* works in the society in and outside Orissa. They had educated and guided the people through their works to proceed in the religious way of life. The rites and rituals, the fairs and festivals and the tradition and social behaviour have been recorded in the *Smṛti* works of Orissa. But unfortunately most of them have not yet been published.

The *Smṛti* works of Orissa can be divided into 15 *Prakaraṇas* basing on the subjects discussed therein. They are *Aśauca*, *Ācāra*, *Āhnikā*, *Kāla*, *Dāna*, *Prāyaścitta*, *Bhakti*, *Rājadharmā*, *Vrata*, *Yajña*, *Śānti*, *Śuddhi*, *Śrāddha* and *Śaṁskāra*. Most of these topics have been discussed in the works named 'Paddhatis' such as *Śambhukara-paddhati*, *Vidyākara-paddhati*, *Gadādhara-paddhati*, *Vāsudeva-paddhati* etc. The fairs and festivals of Orissa including 12 *yātrās* of Lord Jagannātha and 14

yātrās of Lord Liṅgarāja have also been recorded in these works namely *Kṛtyakaumudī*, *Smṛtisārasaṁgraha*, *Kālasāra*, *Yātrābhāgavata* etc. The book entitled 'Kalyāpaddharma-sarvasva' has relaxed some of the rigidities of age-old dharmaśāstric practices taking into consideration the way of life in the modern society.

The *smṛti*-writers of Orissa have commented the old code of life and sanctioned some of the traditional practices and customs prevalent in ancient Orissa framing new rules in their works. Some of them are noted below :

a) *Aśauca* (impurity) for the birth and death is observed for 10 days by all irrespective of their class and creed.¹²

b) Complete or half shaving of the head of a widow and shaving of the private parts are not compulsory.¹³

c) The rice gruel boiled with some fruits is accepted by all though this has been prohibited elsewhere in India.¹⁴

d) The impurity which occurs during discourses with impure persons, telling a lie, taking betels etc. can be purified by touching of the right ear.¹⁵

e) The purification of the body and mind, costly clothes, utensils, foods and environment, practised in Orissa, is made according to the instructions of the Orissan *Smṛtis*.

f) The marriage of a son with the daughter of own uncle (*mātula*) or Uncle with niece (*Bhāgīneyī*) is not generally allowed.

g) The fairs and festivals namely *Akṣaya-tṛtīyā*, *Kaumudī-mahotsava*, *Guṇḍicāyātrā*, *Devasnānāyātrā*, *Puṣyābhiṣeka*, *Bhūmirajasvalā*, *Durgāpūjā*, *Prathamāṣṭamī*, *Bahnyutsava*, *Mūlāṣṭamī*, *Rakṣāpañcamīdevī*, *Rathayātrā*, *Ravinārāyaṇavrata*,

Sudaśāvrata, *Somanāthavrata*, *Harimaṅgalavrata* etc." are specially observed in Orissa besides all other Indian festivals.

h) The impurity in touching others in the festivals, city, war, on a platform, hill, ship and vehicles is not counted.

i) The prohibitions enumerated 55 in different *Smṛtis* are strictly observed in Orissa.¹⁶

j) Some local traditions observed in Orissa have been allowed to continue in the rites and rituals of the birth, marriage and funeral ceremonies.

Besides these salient points, there are several other prescriptions relating to religious observances peculiar to Orissa. All the religious, traditional and social practices discussed in the Orissan School of *Dharmaśāstra*, find mention in the various works of Oriya literature beginning from the 15th century to the end of the 19th century A.D. which prove a long *Dharmaśāstric* tradition of Orissa.

From the inception of the Vedas, *Dharmaśāstras* or *Smṛtis* etc. various changes have taken place in the society. So, as and when required to find a ready-made answer to the problems arising out of social needs, the religious advocates made necessary changes and additions to our religious texts. It has given rise to various regional versions of the *Smṛti* texts.

The Vedic studies followed by *Smṛtis* have been evidenced from different historic periods in this part of India. Orissa being an independent entity till to the middle of the 16th century with a strong Government to protect and patronise the studies made to the production of various commentaries on Vedic works, it produced opportunities for the writing of *Dharmaśāstra* on various aspects of society and culture.

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उत्कलीयधर्मशास्त्रसंप्रदायं प्रति गदाधरराजगुरोः बौद्धिकं दानम्

(गदाधरस्य माधवाचार्ये आधमर्ण्यम्)

ब्रजकिशोर स्वाई *

०.०.

माधवाचार्यः आन्ध्रप्रदेशे ख्रीष्टीयचतुर्दशशतकस्य उत्तरार्धे (१३६८) विजयनगरराज्ये बुक्कनरपतेः प्रधानमन्त्री आसीत् । तेन धर्मशास्त्रग्रन्थद्वयं विरचितम् । यथा - पराशरस्मृतेः माधवीयभाष्यं, कालनिर्णयाख्यः कालमाधवाभिधेयो ग्रन्थश्च । गदाधरराजगुरुः उत्कलेषु पुरीमण्डले वीर हरेकृष्णपुरब्राह्मणशासने ख्रीष्टीयाष्टादशशतकस्य उत्तरार्द्धे (१७५०) भोईवंशनरपतेः हरेकृष्णदेवस्य राज्यशासनकाले आसीत् । तेन गदाधर- (राजगुरु) पद्धतिनामकोऽष्टादशसाराविशिष्टो धर्मशास्त्रनिबन्धग्रन्थः प्रणीतः ।

०.१.

माधवाचार्यस्य कालमाधवाख्यस्य ग्रन्थस्य प्रवलः प्रभावः निखिलभारतवर्षे नानाधर्मशास्त्रसम्प्रदायप्रतिष्ठितेषु धर्मशास्त्रनिबन्धेषु परिलक्ष्यते । गदाधरराजगुरोः गदाधरपद्धत्यन्तर्गते कालसाराख्ये ग्रन्थे राजगुरुणा माधवाचार्यस्य कालमाधवग्रन्थप्रतिपादितानि मतानि भूरिशः उद्धृतानि दृश्यन्ते । तत्र कानिचन मतानि सादृश्यं कानिचन मतानि च असादृश्यं बिभ्रति । अस्मिन् सन्दर्भे केषाञ्चन मतानां पर्यालोचनेन गदाधरस्य यद् वैशिष्ट्यमस्ति तदाधारेण तत्कालीनोत्कलीयस्मार्तपरंपराया मूल्याङ्कनं विधातुं प्रयासः क्रियते ।

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१.०. व्रते पारणानिर्णयः

व्रते उपवाससमाप्तौ ब्राह्मणभोजनं क्रियते । तत्परवर्तिनि काले पारणं क्रियते । पारणं सर्वदा प्रातः क्रियते । तत्र च स्नानादनन्तरं क्रियते । पारणं सकृद् भोजनम् । उपवासव्रतस्य एतद् भवति अङ्गम् । पारणसमाप्तौ व्रतसमाप्तिर्भवति ।

१.१.

व्रतं यदा क्रियते तत्र तिथ्यन्ते उत्सवान्ते च पारणं क्रियते । उत्सवान्ते परदिने प्रातः सूर्योदये मुहूर्त्तत्रयादनन्तरं पारणं क्रियते । किन्तु उदये मुहूर्त्तत्रितयमध्ये पारणं न क्रियते । तिथिः यदि सूर्योदयकाले समाप्यते तथापि उदये मुहूर्त्तत्रितयादनन्तरं पारणं क्रियते, परन्तु पूर्वं न क्रियते । एकभक्तनक्तायाचितव्रतेष्वपि एवंप्रकारेण पारणं क्रियते ।

१.२. माधवाचार्यस्य मतम्

एकभक्ते नक्ते अयाचितव्रते च उत्सवान्ते तिथ्यन्ते वा पारणं क्रियते । सूर्योदयात् परं प्रहरत्रयं पारणस्य कर्मकाल इति विशेषो नियमो वर्तते ।

१.३. गदाधरस्य मतम्

गदाधरराजगुरुः अस्मिन्स्थले स्वविशेषतां प्रतिपाद्य माधवाचार्यस्य मतं स्वीकरोति ।

१.४.१. विमर्शः

उपवासे, एकभक्ते, नक्ते, अयाचिते च व्रते व्रतचारिणा विधिः निषेधश्च परिपाल्येते । विधौ करणीयं क्रियते, निषेधे च सामान्येन अकरणीयं त्यज्यते; शास्त्रकारेण विशेषतया किञ्चित् परित्यक्तुं प्रबोध्यते यदनुरोधेन तत् परित्यज्यते । अनन्तरं व्रतचारी ब्राह्मणभोजनपूर्वकं भुनक्ति । अस्य ब्राह्मणभोजनपूर्वकस्य भोजनस्य संज्ञा पारणम् । तर्हि कदा एतत् पारणं कर्तव्यमिति प्रश्ने जाते द्विविधा युक्तिरागच्छति । यथा- कर्मणोऽन्ते कर्मकालान्ते च । तर्हि अनयोः पक्षयोः कः पक्षो ग्राह्यः इत्यस्मिन् विषये संशयो जायते । अमुं संशयं दूरीकर्तुं कालमाधवे माधवाचार्यः स्कन्दपुराणस्य वचनमुद्धरति । तद्यथा-

तिथीनामेव सर्वासामुपवासव्रतादिषु ।

तिथ्यन्ते पारणं कुर्यात् विना शिवचतुर्दशीम् ॥

(का.मा. पृ-१२९)

अत्रायमेव आशयः फलति यत् शिवचतुर्दशीं विना सर्वासु तिथिषु तिथ्यन्ते पारणं कर्तव्यं, तिथिस्तु कर्मणोऽनुष्ठानार्थमनुसर्तव्यः कालविशेषः । अतः कर्मकालस्य नाम तिथेः परिसमाप्तौ पारणं कर्तव्यमिति । अत्र माधवाचार्यः किञ्चिदधिकं व्याख्याय ब्रवीति यत् यदि व्रतानुष्ठानदिवसस्य परस्मिन् दिवसे यामत्रयोर्ध्ववर्तिनं कालमभिव्याप्य तिथिस्तिष्ठति तर्हि प्रातः पारणं कर्तव्यम् । किन्तु तात्पर्यं त्वेतत् यत् अयं प्रातःकालः पञ्चधा विभक्तस्य दिवसस्य प्रथमो भागः ।

१.४.२.

गदाधरस्तु माधवाचार्यस्य एतादृशीं युक्तिमुत्थाप्य अखण्डयित्वा च तां समर्थयति । पुनश्च अधिकतया कथयति यत् पारणविधिः द्विविधः । सामान्यो विशेषश्च । एवं च यामत्रयोर्ध्वकालमभिव्याप्य चेत् तिथिर्वर्तते तर्हि पूर्वाह्नः पारणकर्मकालः न तु प्रातः । अयं तु पूर्वाह्नः त्रिधा विभक्तस्य दिवसस्य प्रथमो भागः । तस्य मतेन कर्मसमाप्तिर्यदा पारणार्थं गृह्यते तदा लोकव्यवहारेऽनुस्रियते । यदि कालसमाप्तिर्गृह्यते तर्हि शास्त्रीयकर्मकालसमाप्तिः अनुस्रियते । अयमेव विचारः माधवाचार्यापेक्षया गदाधरस्य नूतनः । स तु अनेनैव हेतुना पारणाशब्दं योगरूढं मनुते पङ्कजादिशब्दवत् । पण्डितसर्वस्वकारो गोपीनाथवाजपेयी तु यदि वा माधवाचार्यं गदाधरं च अनुसरति, तथापि स केवलं पारणार्थं कर्मसमाप्तिपक्षं समर्थयति । तस्मिन् ग्रन्थे स कर्मसमाप्तौ व्रतदिवसस्य परवर्तिनि दिवसे प्रातःकाले क्रियमाणं भोजनं सूचयति । किन्तु तन्मतानुसारेण नाना पक्षाः नैव विचारमागच्छन्ति । अतः एतदत्र वक्तुं शक्यते यत् पण्डितसर्वस्वकारस्य विचारः प्रसङ्गेऽस्मिन् न पूर्णाङ्गः । प्रसङ्गेऽस्मिन् वाराणसीसंप्रदाये कमलाकरः निर्णयसिन्धौ 'प्रातरेव हि पारणम्' इति पक्षं समर्थयति, किन्तु पूर्वाह्नपक्षं न उत्थापयति । गुर्जरसंप्रदाये समयमयूखग्रन्थे नीलकण्ठभट्टः 'व्रतान्तं पारणं न' कथयित्वा पारणान्तमेव व्रतमिति कथयति । तस्य मतेन व्रताभ्यन्तरे पारणमन्तर्भवति न तु व्रतात्पारणं पृथक् ।

१.५ अभिमतम्

१.५.१. अत्र अस्माकमभिमतौ सप्त पक्षा आगच्छन्ति ।

(क) कर्मसमाप्तौ पारणं कर्तव्यम्, (ख) कर्मकालसमाप्तौ पारणं कर्तव्य, (ग) व्रते पारणमन्तर्भवति, (घ) प्रातः पारणस्य कालः, (ङ) पूर्वाह्नः पारणस्य कालः, (च) यदि पारणे कर्मान्तपक्षः स्वीकर्तव्यः तर्हि लोकव्यवहारोऽनुसर्तव्यः, (छ) यदि पारणे कर्मकालान्तपक्षः स्वीकर्तव्यः तर्हि शास्त्रमतेन कर्मकालस्थितिः स्वीकर्तव्या ।

१.५.२.

अन्ततो गत्वा अस्माभिः एतत् वक्तुं शक्यते यत् न केवलं शास्त्रमाश्रित्य पारणकालनिर्णयः कर्तव्यः, अपि तु लोकव्यवहारं च गृहीत्वा । अयं पक्षो गदाधरेण उद्भाविताः । उत्कलस्मार्तपरंपरायां कर्मान्तपक्षः पारणे स्वीक्रियते, नात्र लोकाचारे कर्मकालान्तपक्षः स्वीक्रियते ।

२.०. एकादशीप्रकरणम्

२.१

एकादशीं द्वादशीं च निमितीकृत्य उपवासद्वयं क्रियते । एकादश्यामुपवासं कृत्वा द्वादशीदिने च उपवासं कृत्वा त्रयोदशीदिने पारणं क्रियते । एकादशीव्रते एकादशीदिने उपवासं कृत्वा द्वादशीदिने पारणं क्रियते । द्वादशीव्रते द्वादशीदिने उपवासं कृत्वा त्रयोदशीदिने पारणं क्रियते । एकादश्याः द्वादश्याश्चेति व्रतयोः हरिः एका एव देवता भवति । यदि द्वादशीदिने पारणं क्रियते तर्हि द्वादशीव्रतं नष्टं भवति । यदि त्रयोदशीदिने पारणं क्रियते तर्हि एकादशीव्रतं नष्टं भवति ।

२.२

अत्र माधवाचार्यस्य इदमेव मतं यत् एकादश्यां द्वादश्यां च उपवासद्वयं क्रियते । त्रयोदशीदिने पारणं क्रियते । एकादशीदिने भोजनं कृत्वा द्वादशीदिने उपवासं कृत्वा त्रयोदशीदिने पारणं कर्तव्यम् । द्वादश्यामुपवासेन उपवासद्वयं तन्त्रेण सिद्ध्यति । अत्रेदं प्रमाणं यत् -

एवमेकादशीं भुक्त्वा द्वादशीं समुपोषयेत् ।

पूर्वोपवासजं पुण्यं सर्वं प्राप्नोत्यसंशयम् ॥

(का.मा.३५४)

२.३

गन्दाधराजगुरोर्मतमस्मिन् विषये स्पष्टम् । तन्मतेन एकादशीदिने उपवासं कृत्वा द्वादशीदिने पारणं क्रियते, न तु त्रयोदशीदिने पारणं क्रियते । यदि एकादशीदिने भोजनं क्रियते तर्हि एकादशीव्रतं भज्यते । एकादशीदिने उपवासः द्वादशीदिने च पारणमिति अस्मद्देशपरम्परा । किन्तु उभयोः उपवासकरणपरम्परा उत्कलेषु अस्तीति कृतकौमुद्यां बृहस्पतिराचष्टे ।

२.४

अत्र गौडपरम्परा काचिद् भिन्ना भवति । रघुनन्दन भट्टाचार्यः तिथितत्त्वे एवं व्यनक्ति यत् एकं व्रतमपरिसमाप्य अन्यद् एकं व्रतं नारब्धव्यम् । पारणस्यानुष्ठानेन पूर्वोपवासः असमाप्तस्तिष्ठति । उपवासमध्ये उपवासस्य आरम्भे विधिलोपो न भवति ।

२.५.

वाराणसीसम्प्रदाये कमलाकरः निर्णयसिन्धौ कथयति यत् एकादश्यां द्वादश्यां च उपवासद्वयं तन्त्रेण कर्तव्यम् । दिनद्वये उपवासं कर्तुमशक्तेन द्वादशीतिथौ उपवासः क्रियते । एकादशीदिने फलाहारं कृत्वा द्वादशीदिने उपवासः क्रियते ।

२.६ अभिमतम्

२.६.१.

एकादशी द्वादशीविद्धा ग्राह्या । द्वादशी च एकादशीविद्धा ग्राह्या । यदि एकस्मिन् दिवसे द्वयोः व्रतयोः समाप्तिर्भवति तर्हि सर्वासु तिथिषु सर्वोपवासविषयकं व्रतमुभयोः कृते अनुष्ठेयम् । एकादशीं समुपविश्य द्वादश्यां जलेन पारणं क्रियते । जलेन क्रियमाणं पारणं न द्वादशीव्रतं बाधते, द्वादशीव्रतं

उत्कलीयधर्मशास्त्रसंप्रदायं प्रति गदाधरराजगुरुः बौद्धिकं दानम् 53

च सुखेन अनुष्ठापयितुं शक्यते । एवंप्रकारेण दिनद्वये व्रतद्वयं कर्तुं शक्यते । एतादृशो निर्णयः सर्वैः धर्मशास्त्रनिबन्धकारैः स्वीक्रियते । किन्तु माधवाचार्यः अत्र किञ्चिदधिकं वक्तुमिच्छति । स कथयति यत् यदि दिनद्वयमभिव्याप्य व्रतद्वयं कर्तुं न शक्यते तर्हि एकादशीदिने भोजनं कृत्वा द्वादशीदिने एक उपवासः क्रियते, तेनोपवासेन पूर्वभोजनेन काऽऽपि आपत्तिर्नास्ति । एतादृशं मतं समर्थयितुं माधवाचार्य एकं स्मृतिवचनमुद्धरति यस्य मूलं न दर्शयति ।

२.६.२.

गदाधरराजगुरुः माधवमतेन सन्तुष्टो न प्रतिभाति । स माधवाचार्यप्रतिपादितं निर्मूलं स्मृतिवचनं न मानयति । न च एकादशीदिने तन्मतेन स्थिरीकृतं भोजनं स्वीकरोति । गदाधरस्य एतस्मिन् स्थले माधवेन सह वैमत्यं विद्यते । स कथयति यत् उत्कलीयपरम्परायामेकादशीदिने कदापि भोजनं न क्रियते । अतः माधवमतेन उपस्थापितमेकादशीभोजनं न स्वीकर्तुं शक्यते ।

२.६.३. अत्र अयमेव सारो यत्

(क) माधवस्य प्रचारभूमौ आन्ध्रदेशेऽयं लोकाचारो दृश्यते, तं दृढीकर्तुं माधवेन अत्र प्रयासः कृतः ।

(ख) आन्ध्रलोकाचारं द्रढयितुं तेन यत् स्मृतिवचनमुपस्थापितं तस्य प्रासङ्गिकता न स्पष्टा, न च तस्य मूलं सुस्पष्टम् ।

(ग) गदाधरः लोकाचारं संमान्य माधवाचार्यस्य मतं न समर्थयति ।

(घ) गदाधरस्य मतेन उभयोः दिनयोः उभयव्रतद्वयनिमित्तमुपवासद्वयं कर्तव्यम् ।

(ङ) उत्कलीयलोकाचारोऽत्र स्पष्टः ।

(च) येन व्रतद्वयं कर्तुं न शक्यते तेन गौणव्यवस्था अङ्गीकरणीया द्वादशीकृते, किन्तु एकादश्यां कदाऽपि न भोक्तव्यमिति स्पष्टं मतमाभाति ।

(छ) गदाधरः अत्र उत्कलीयस्मार्तपरम्पराया वैशिष्ट्यं प्रतिपादयितुं

गत्वा सफलं सञ्जातः ।

३.०. श्रीकृष्णजन्माष्टमी

३.१.

भाद्रपदमासस्य कृष्णपक्षाष्टम्यां तिथौ जन्माष्टमीव्रतं क्रियते । एतद्व्रतं अष्टमी-जयन्तीभेदेन द्विविधम् । यदि भाद्रपदमासि अष्टम्यां तिथौ बुधवासरे रोहिणीनक्षत्रस्यसंयोगो भवति तर्हि तद्व्रतं जयन्तीव्रतमित्यभिधीयते । नक्षत्रवारवर्जितं केवलतिथिमात्रमुपजीव्य क्रियमाणं व्रतं जन्माष्टमीव्रतं भवतीत्युच्यते । जन्माष्टमीव्रतस्य कर्मकालः मध्यरात्रम् । श्रीमद्भागवतमहापुराणेऽस्य व्रतस्य मूलं लक्ष्यते(१०.३.८.)

निशीथे तम उद्भूते जायमाने जनाईने ।

देवक्यां देवरूपिण्यां विष्णुः सर्वगुहाशयः ॥ इति

३.२ माधवाचार्यस्य मतम्

कृष्णजन्माष्टमी द्विविधा ; शुद्धा सप्तमीविद्धा च । किन्तु जन्माष्टम्यपेक्षया जयन्त्यां फलाधिक्यम् । फलाधिक्यात् उपचाराधिक्यमिति स्थितम् ।

३.३

गदाधरराजगुरुः माधवाचार्यस्य एतन्मतं स्वीकृत्यापि उत्कलीयपरंपरां दर्शयति । वस्तुतः उत्कलेषु जयन्तीजन्माष्टम्योः कोऽपि भेदो नाङ्गीक्रियते । वारविशेषानुरोधेन गुणफलाधिक्ये सत्यपि केवलं जन्माष्टमी लोकाचारानुरोधेन स्वीक्रियते । श्रीजगन्नाथमन्दिरे अस्य लोकाचारस्य प्राधान्यं दृश्यते । तत्र नक्षत्रयोगस्य प्राशस्त्यं नास्ति, केवलं तिथिमात्रमुपजीव्य जन्माष्टमी पाल्यते ।

३.४ अभिमतम्-

जन्मकालिकोत्सवः द्विविधो दृश्यते । तदर्थं जन्मतिथिः जन्मनक्षत्रं प्रयोजनम् । अत्र जन्मतिथेः सामान्यत्वं जन्मनक्षत्रस्य च विशेषत्वम् । सामान्यापेक्षया विशेषस्य बलवत्त्वे जन्माष्टमीजयन्त्योः सङ्गरे जयन्त्याः

उत्कलीयधर्मशास्त्रसंप्रदायं प्रति गदाधरराजगुरोः बौद्धिक दानम् 55

विशेषत्वे बलवत्त्वम् । यत्र विशेषाभावस्तत्र सामान्येन कार्यं सिद्ध्यति । किन्तु उत्कलीयपरम्परायां किमर्थं नक्षत्रयोगरूपकजयन्त्याः पालनप्रसङ्गो नास्ति स विचार्यः । वस्तुतः 'जनने मरणे चैव तिथिस्तात्कालिकी स्मृता' इति वचनेन जननस्य तत्कालहेतुत्वे व्रतस्य तत्कालनामकत्वं सिद्ध्यति । इति कृत्वा नक्षत्रयोगस्य तत्र प्राशस्त्याभावात् केवलतिथिसत्त्वे व्रतस्थितिरिति स्थितम् । अतः - (क) जन्मदिवसनिरूपणं जन्मकालीनतिथिव्याप्तिद्वारा निश्चीयते ।

(ख) जन्मनक्षत्रनिरूपणं केवलं स्वनक्षत्रपालनार्थं न तु सकल जन्मदिवसपालनार्थम् ।

(ग) अनेन हेतुना जयन्त्यां नक्षत्रयोगसत्त्वे जन्माष्टम्यां च नक्षत्रयोगस्य असत्त्वे जयन्त्याः गुरुत्वं न स्वीक्रियते उत्कलेषु ।

(घ) नक्षत्रमुपजीव्य जन्मदिवसपालनपरम्परा विलम्बेन उत्कलेषु प्रविष्टेति गदाधरव्याख्यानादवगम्यते ।

(ङ) माधवाचार्येण जन्माष्टम्याः जयन्त्यपेक्षया यत्नघुत्वं प्रतिपादितं तद् यदि वा गदाधरेण उदङ्कितं तथापि न तस्य उत्कलेषु ग्रहणीयताप्रदर्शनार्थमपितु पक्षप्रदर्शनार्थम् ।

(च) एतेन गदाधरः माधवपक्षपरित्यागेन उत्कलीयपक्षमुपस्थापयति ।

४.०. अनन्तचतुर्दशी

४.१.

भाद्रपदमासस्य शुक्लचतुर्दशीतिथौ अनन्तव्रतं क्रियते । अस्य व्रतस्य विषयेऽग्निपुराणे कथितं यत्-

अनन्तसंसारमहासमुद्रे मग्नान् समभ्युद्धर वासुदेव ।

अनन्तरूपे विनियोजयस्व अनन्तरूपाय नमोनमस्ते ॥ (अग्नि.पु. १९२/१९)

अस्य व्रतस्य कर्मकालः पूर्वाह्न एव । शुक्लचतुर्दशीव्रतार्थं परविद्धा तिथिर्ग्राह्या । अतः शुक्लचतुर्दशीपूर्णिमाविद्धा ग्राह्या । षष्ठिदण्डात्मिका तिथिः यदा दिनद्वयं व्याप्नोति, त्रयोदशीदिने दिवा तृतीयहोरायां चतुर्दशी आरभ्यते,

परदिने तृतीयहोरायां समाप्यते, तर्हि तत्र परदिने चतुर्दशी पूर्णिमाविद्धा सती ग्राह्या । यतः देवानां पूजार्थं सूर्योदयकालः प्रसिद्धः अतः यस्मिन् दिने चतुर्दशीतिथिः सूर्योदयकालं प्राप्नोति तस्मिन् दिने व्रतं क्रियते ।

४.२.

अत्र स्वमतं प्रकट्य माधवाचार्यः कथयति यत् तिथिः यदि दिनद्वयं व्याप्नोति त्रिभिः मुहूर्तैः तर्हि पूर्वदिनं व्रतार्थं ग्राह्यम् । अत्र त्रिमुहूर्तव्याप्त्यवस्था स्वीक्रियते । पूर्वाह्णे देवतानां कार्यं क्रियते अत्र पूर्वाह्नः कर्मकालः । अनेन हेतुना उदयव्यापिनी तिथिः ग्राह्या । मुहूर्तत्रयं यदि तिथिर्नास्ति तर्हि मुहूर्तद्वयव्यापिनी तिथिर्ग्राह्या । एतेन पूर्वदिने एव शुक्लचतुर्दशीतिथौ अनन्तव्रतं कर्तव्यम् ।

४.३

गदाधरराजगुरुः माधवाचार्यस्य मतं न मानयति । तस्य मतेन अनन्तव्रतार्थं या शुक्लचतुर्दशी गृह्यते सा पूर्णिमाविद्धा गृह्यते । मुहूर्तद्वयव्यापिनी चतुर्दशीतिथिः तेन न गृह्यते । किन्तु उत्कलसंप्रदाये गदाधरं व्यतिरिच्य अपरे दिव्यसिंहमहापात्रप्रमुखाः निबन्धकाराः मुहूर्तद्वयव्यापित्वपक्षं गौणकालत्वेन स्वीकुर्वन्ति ।

४.४. विमर्शः

अनन्तचतुर्दशी भाद्रपदमासस्य शुक्लपक्षचतुर्दशी । अस्यां तिथौ क्रियमाणस्य अनन्तव्रतस्य कर्मकालं प्रकृत्य कैश्चित् उच्यते यत्-

मध्याह्ने भोज्यवेलायां समुत्तीर्य सरित्तटे ।

शिला ददर्श सा स्त्रीणां समूहं रक्तवाससाम् ॥

चतुर्दश्यामर्चयन्तं भक्त्या देवं पृथक् पृथक् ॥ (का.सा.पृ.-१३४) ।

माधवाचार्यः एतादृशवचनं लिङ्गप्रमाणत्वेन स्वीकृत्य 'दैवे द्योदयिकी ग्राह्या' (का.मा.पृ.३५३) इति सामान्यवाक्यं श्रुतिप्रमाणत्वेन अङ्गीकरोति । श्रुतेः लिङ्गं दुर्बलम् । अत्र मुहूर्तव्याप्तिः प्रमाणम् । अतः उदयव्यापिनी तिथिः युग्मवाक्येन गृह्यते । किन्तु यत्र त्रिमुहूर्तव्याप्तिर्नास्ति तत्र द्विमुहूर्तव्याप्तिर्गृहीतव्या इति यः पक्षः माधवाचार्येण उपस्थापितः स पक्षः

उत्कलीयधर्मशास्त्रसंप्रदायं प्रति गदाधरराजगुरोः बौद्धिकं दानम् 57

वचनप्रमाणानुरोधेन न प्रदर्शितः, अपि तु शिष्टाचारप्रमाणानुरोधेन । गदाधरेण अयं पक्षः न स्वीकृतः यतः उत्कलेषु एतादृशः शिष्टाचारो नास्ति । माधवाचार्योऽपि द्विमुहूर्तव्याप्तिविषयकं प्रमाणमवश्यं ग्राह्यमिति न ब्रूते । किन्तु यदि देशाचारोऽमुं पक्षं समनुमनुते तर्हि ग्राह्यमिति तस्याशयः । अनुकल्पप्रसङ्गस्य पृष्ठपोषकं किमपि प्रमाणं नास्ति । वाराणसीसंप्रदाये निर्णयसिन्धौ कमलाकरभट्टः मध्याह्नस्य कर्मकालत्वं प्रतिपाद्य माधवमतं स्पण्डयति । तन्मतेन मुख्यकल्पत्वेन न पूर्वाह्नः अपितु मध्याह्नः ग्राह्यः । गदाधरराजगुरुः कमलाकरस्य नाम अनुत्थाप्य स्पण्डयति । अस्मिन् स्थले रघुनन्दनभट्टाचार्यप्रदर्शितपरंपरा उत्कलपरंपरायाः समर्थनं करोति । (का.सा.पृ-१३४)

४.३ अभिमतम् : एतेन अवगम्यते यत्-

- (क) आन्ध्रप्रान्ते अनन्तव्रतस्य मुख्यकालः पूर्वाह्नः त्रिमुहूर्तव्याप्तिपरकः ।
- (ख) अत्र द्विमुहूर्तव्याप्तिपरकः अनुकल्पः ।
- (ग) वाराणसीप्रान्ते अनन्तव्रतस्य मुख्यकर्मकालः मध्याह्नः ।
- (घ) गौडदेशे पूर्वाह्नः मुख्यः कर्मकालः ।
- (ङ) उत्कलेषु सोदयत्रिमुहूर्तव्याप्तिः सामान्येन स्वीक्रियते ।
- (च) अत्र स्वतन्त्रः कश्चन शिष्टाचारो वा देशाचारो नास्ति ।
- (छ) अतः गदाधरराजगुरुः माधवाचार्यप्रदर्शितानुकल्पकालं उत्कलं प्रकृत्य न गृह्णाति ।

५.० प्रत्याब्दिकश्राद्धम्

५.१. सकलश्राद्धेषु प्रत्याब्दिकश्राद्धमन्यतमम् । श्राद्धस्य सामान्यः कर्मकालोऽपराह्नः । यदि अपराह्नसमये श्राद्धीयतिथिर्नास्ति तर्हि मुख्यकर्मकालस्य अभावात् गौणकाले श्राद्धं क्रियते । गौणकालस्तु सायाह्नः ।

५.२

अत्र माधवाचार्यः कथयति यत् गौणकालो यदि रात्रौ पतति तर्हि रात्रौ श्राद्धं वरं कर्तव्यं किन्तु श्राद्धं न परित्यक्तव्यम् ।

५.३.

अत्र गदाधरराजगुरुः माधवाचार्यस्य उद्देशं समर्थयति । किन्तु सिद्धान्तं विरुणद्धि । अत्र उद्देश्यमेतत् यत् श्राद्धं न परित्यक्तव्यम् । सिद्धान्तस्त्वयं यत् रात्रौ यदि तिथिव्याप्तिरस्ति तत्र श्राद्धं कर्तव्यमिति ।

५.४. विमर्शः

५.४.१.

माधवाचार्यः प्रसङ्गेऽस्मिन् किञ्चिद् विशिष्टं पक्षमुपस्थापयति । तन्मतेन दिनद्वयस्य अपराह्णे तिथिव्याप्तौ पूर्वस्मिन् दिवसे यदि श्राद्धं कर्तुं न शक्यते तर्हि परस्मिन् दिवसे कर्तव्यम् । किन्तु श्राद्धं न परित्यक्तव्यम् । यतः श्राद्धमङ्गि कालोऽङ्गम् । अङ्गवैगुण्ये अङ्गित्यागो नोचितः । गदाधरः माधवाचार्यस्य मतव्याख्याने तदीयां कारिकामुद्धरति ।

मुख्यतिथ्यन्तराये तु तिथिशेषस्तु गृह्यताम् इति । किन्तु माधवमतेन यत्र साम्बत्सरिकश्राद्धसम्पादनस्थलेऽधिकः प्रत्यवायः तत्र वरं रात्रौ श्राद्धं कर्तव्यमित्युक्तं तत् गदाधरः न स्वीकरोति । स कथयति यत् रात्रौ क्रियमाणे श्राद्धे तत्र दत्तं पिण्डमसुराः भुञ्जते । उत्कलीयाशिष्टपरंपरायां नायं विधिः स्वीक्रियते । वरं श्राद्धविघ्ने अथवा कालाभावे तन्मासस्य कृष्णपक्षैकादश्यां तिथौ अथवा अमावास्यायां च्युतं(त्यक्तं) श्राद्धमनुष्ठापयितुं शक्यते, किन्तु न रात्रौ ।

५.४.२. अभिमतम्

अत्र इदमेव ध्येयम् यत्-

(क) माधवीयपक्षः उत्कलेषु न गृह्यते

(ख) रात्रौ श्राद्धकरणार्थं निषेधवचनं प्राप्यते ।

उत्कलीयधर्मशास्त्रसंप्रदायं प्रति गदाधरराजगुरुः बौद्धिकं दानम् 59

(ग) कालविघ्ने मरीचिवचनानुसारमेकादश्यां करणपक्ष उद्भाव्यते ।

श्राद्धविघ्ने समुत्पन्ने अविज्ञाते मृतेऽहनि ।

एकादश्यां तु कर्तव्यं कृष्णपक्षे विशेषतः ॥ (का.सा.पृ-३१२)

(घ) द्रव्याभावे कार्ष्णाजिनमतेन एकादश्याममावास्यायां वा कर्तव्यम् ।

आपन्नोद्वाब्धिकं चैव कुर्यायामेव कर्हिचित् ।

अन्नेन तदमायां तु कृष्णे वा हरिवासरे ॥ (का.सा. पृ-३१२)

(ङ) किन्तु रात्रौ श्राद्धं कदापि न कर्तव्यम् ।

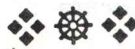
(च) अत्र गदाधरः उत्कलीयपक्षं द्रढीकृत्य आन्धपरंपरां न स्वीकरोति । “तथा च काव्यव्रतप्रसङ्गे माधवाचार्यः- माधवाचार्यैः शाब्दिकपरित्यागे प्रत्यवायवाहुल्यादसंभवे रात्रावपि तदारम्भः कार्यः इत्युक्तं; तदस्मद्देशीयैः शिष्टैः कदाचित् च नाचर्यते” ॥ (का.सा.पृ-३१२)

अनेन प्रकारेण गदाधरराजगुरुः उत्कलीयधर्मशास्त्रसंप्रदायं प्रति स्वकीयं बौद्धिकदानं वितरति ।

सङ्केताक्षरविवरणम्

का.मा. : कालमाधवः, संपादना वि.के. स्वाई, चौखम्बा संस्कृत संस्थान, वारणासी, १९८६

का.सा. : कालसारः, राधारमण प्रेस, कटक, १९७१



CONTRIBUTION OF ORISSA TOWARDS SANSKRIT DRAMAS

**Manisa Das*

The State of modern Orissa inherits the glorious cultural heritage of *Kaliṅga* empire which was later known as *Kaliṅga Kaṅgoda*, *Uḍra* and *Dakṣhiṇa Kośala* etc. The heritage of Dramatic art and literature of Orissa is closely associated with its socio-religious movement and political changes. *Kaliṅga* witnessed the horror of bloody war caused by Ashoka and spread of Buddhism and Jainism. The reminiscences of the above religions may be traced out through out the state.

The Buddhists and Jainas transformed the mode of religious teaching from ritualistic and academic performance to colourful and emotional representation. Performance of *Dhamma Samāja* (Religious gathering), *Dhamma Śravaṇa* (Religious hearing), *Dhamma Pracāra* (Religious Propaganda), *Dhamma Lipi* (dictating religious teachings) were adopted as a medium of religious teachings through dance and dramas.

The existence of theatrical pendals at Rāmagiri and Khaṇḍagiri of Bhubaneswar sheds light on the extent of development of dramatic performance of the said period. Rāmagiri is situated in the Surguja district of M.P. and the same district was a part of Sambalpur Kingdom upto 1803 A.D.

Introduction of Śaivism towards the seventh century A.D. made dance very popular in Orissa. Almost all Śiva temples beginning from Madhukeśwara of Kaliṅga-Nagar now under Srikakol district of present Andhra Pradesh to Liṅgarāja and Brahmeśwara temples of Bhubaneswar had *Nāṭya-Maṇḍapa* for the

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dance-recital of *Devadāsīs*. Later, the said practice was followed in the famous Sri Jagannātha temple and Konarka temple of Orissa.

Towards the dawn of 10th century A.D. the political map of India was rapidly changing due to Islamic invasion in the upper India. The Mohammadan extremists carried fire and sword to all religious centres and ruthlessly demolished the pillars, *stupa*, temples and monasteries and constructed massive mosques in those places. As such, Indian religion and culture suffered a serious setback.

During this period Orissa attained its height in prosperity. The famous Gaṅga King, Chodagaṅgadeva, and his grandson Anaṅgabhīmadeva re-united the scattered Kalinga empire and exercised effective sovereignty over the vast territory which was later called Utkal empire and thrived for about five hundred years from 10th century to 1568 A.D. and built stubborn defence against the Islamic invasion and turned Utkal into a nursing ground for the congenial growth of Indian religion and culture. During the above period hundreds of lofty and magnificent temples endowed with richly artistic and sculptural excellence were constructed and Utkal developed a new, integrated and catholic system of religious cult namely Jagannātha cult and pioneered in upkeeping the glorious cultural heritage of India. Sanskrit language and scholars received the highest recognition and encouragement. Contribution of Utkal to the field of literature is evidently remarkable. The innumerable copper-plate-grants, stone inscriptions and manuscripts written in Sanskrit language available in palm-leaf-forms indicate the extent of development of Sanskrit literature in Utkal.

It may be said that Sanskrit drama got its re-birth in Utkal which started being decadent towards the 10th century A.D. . Unfortunately, many such works are lost to us and traces of some are found in the form of illustrations and many are lying in manuscript forms. Very few of the dramas have come to lime light.

Here an attempt is made to explore the contribution of Utkal

towards sanskrit dramas.

Bhaṭṭanārāyaṇa, the author of *Veṇīsaṁharaṇam* is identified by K. Mohapatra with the donee Bhaṭṭanārāyaṇa of *Maudgolya gotra* of *Puruṣottampura* grant of *Mādhava Burman* of *Śailodbhava* Dynasty who ruled in the first quarter of 7th century A.D. over *Kaṅgoda*, the southern region of *Kaliṅga* empire.

Due to the popularity of the above drama for its heroic sentiment the later poets of Utkal were allured to write *Vyāyoga* type of plays. *Gajapati Puruṣottama Deva* wrote *Abhinava Veṇīsaṁharaṇam* in imitation of *Veṇīsaṁharaṇam*. Most of the dramaturgists of Utkal have cited numerous illustrations from the said play in their works.

Bhavabhūti is credited with writing '*Uttara Rāma Caritam*', '*Mahāvīra Caritam*' and '*Mālatī-Mādhava*' *Nāṭakam*. He speaks that he belonged to *Padmapur* in *Vidarbha* or *Dakṣiṇāpatha*. *S.P. Das* identified the said *Padmapur* with *Padmapur* of *Sambalpur* district. His arguments and evidences in the context of present socio-economical condition of western Orissa may appear as absurd but gradual excavation and exploration of the historical sites reveal the significant growth of civilisation and culture of the said region. All the three dramas of *Bhavabhūti* were staged before *Lord Kālapriya* who is normally identified with *Mahākāla* of *Ujjayinī*. *Ujjayinī* was famous for Sanskrit learning and culture. Sanskrit scholars were being highly encouraged and patronised by the kings. Hence, we may conjecture that *Bhavabhūti* left his birth place and settled at *Ujjayinī* for better luck. Critics have placed him on about 700 A.D.

Murāri in the prologue of '*Anargharāghava*' declares that his drama was staged on the festive day of *Puruṣottama* who is worshiped in *Tamāla* garden near sea shore. There is no other deity except *Lord Jagannātha* who is worshipped on the sea shore. Such a view clearly indicates that *Murāri* was a dramatist of Utkal.

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Kṛṣṇa Miśra, the author of 'Prabodha Candrodaya'. may be associated to Utkal. In the second chapter of the drama it is mentioned that :- अहं उत्कलदेशात् आगतोऽस्मि । अस्ति तत् सागरतीरसन्निवेशे पुरुषोत्तमसाधितं देवायतनम् . The above verse indicates that the poet of the drama belongs to Utkal.

Jayadeva's 'Gīta Govinda' is classified as a quassi drama by A.B. Kieth. The theme and the melodious songs of 'Gīta Govinda' enriches the very sense of dramatic feelings. There has been a lot of controversies relating to the birth place of Jayadeva. The learned scholars of Orissa have presented various literary and epigraphic evidences to prove Jayadeva as an author from Orissa.

Viśvanātha, the author of 'Sāhitya Darpaṇa', in the prologue of 'Candrakalā Nāṭikā', has mentioned that his grand father Nārāyaṇa Das was 'Nāṭyaveda Dikṣāguru' and his father Candraśekhara was a dramatist par excellence. He was credited with his famous writing 'Puṣpamālā Nāṭikā'.

Rāghavānanda was a *Sāndhivigrahika* (Minister for war and peace). According to Viśvanātha he was the younger brother of his grand father. Viśvanātha has cited numbers of illustrations from 'Uṣā Parīṇaya' written by Rāghavānanda in his 'Sāhitya Darpaṇa'.

Kavirāja Viśvanātha adorned the court of Narasimha Deva II (1378 to 1410 A.D.) and Niḥśaṅka Bhānudeva. He is credited with the writing 'Candrakalā Nāṭikā', 'Prabhāvatī Parīṇaya' and 'Narasimha Vijayam' which are staged in various occasions.

Gopīnātha Mahāpātra of the same *Sāndhivigrahika* family has written 'Pārijāta Haraṇam Nāṭikā'.

It seems that the dramatic poets of Utkal preferred to write and perform such *Nāṭikās* which could be easily staged instead of

lengthy *Nāṭakas* and *Prakaraṇas*.

After Bhāṣa, very few *Vyāyoga* types of plays were written. It may so happen that the heroic spirit of the dramatists was submerged due to subjugation of Northern India by Muslim invaders.

Kapilendra Deva appeared as the rising star of the Solar dynasty of Utkal (A.D.1435-55). The entire period of his regime was devoted to expeditions and conquests. To instil militant spirit into the minds of his subjects, he revived writing and staging *Vyāyoga* type of play. He is credited with writing '*Parśurāma Vijayam*' a *Vyāyoga* type of play in 1435 A.D.

During the regime of Kapilendradeva I, Puruṣottama Das wrote and staged '*Pratijñā Arjunam*', a *Vyāyoga* type of play at Puri. The play was edited by me and was published in *Manoramā*. Vallabhācārya, another dramatic poet of the same period, wrote and staged '*Śaṅkara Vijayam*' a *Vyāyoga* type of play. Bhūpati Paṇḍita is also credited with writing the drama '*Rāmakauśikāṅka*' and it was staged during the same period.

Puruṣottama Deva, the worthy son of Kapilendra Deva succeeded to the throne of Utkal Kingdom (1466-1479 A.D.) . He is credited with writing '*Abhinava Veṇīsaṁharaṇam*', a *Vyāyoga* type of play and '*Abhinava Gītagovinda*', a quassi drama in imitation of '*Gīta Govinda*' of the celebrated poet Jayadeva.

It is believed by some scholars that the above two works were written by Kavicandra Divākara and he has attributed its authorship to Puruṣottama Deva. Kavicandra Divākara was a poet and dramatist par excellence. He is credited with writing '*Dhūrta Caritam*', a *Bhāṇa*, '*Pārijātaḥaraṇam*' and '*Prabhāvatīharaṇam*.'

It appears from the prologue of '*Rāmacandrānandodaya*' that Nārāyaṇa Nanda, the seal keeper (*Mudiratha*, *Mudrāhastha*) of Balabhadra's store house is the author of the drama. There in the

prologue it has been said that the drama was staged during the regime of Puruṣottama Deva.

It is observed from the above period that *Bhakti*-cult centering Gopa-Kriṣṇa was gaining popularity in Utkal but could not get royal recognition. The above cult was side-tracked by the authorities of the state. The Brahmins of Utkal were the Ministers of war and peace and were commanders of war. They did not encourage *Bhakti* cult which preached non-violence and pacifism as the country was under threat of constant invasion.

Jivadevācārya, a highly accomplished poet and dramatist, flourished during the regime of Pratāparudra who was honoured with the title of 'Kavi Diṇḍima'. He was credited with the authorship of '*Bhakti Vaibhava Nāṭakam*', an allegorical drama in nine acts. The above drama was written to establish supremacy of *Bhakti* cult. Kavi Jivadeva is also credited with the writing of another one act play called '*Utsāhavati*'. It is a unique product in the annals of dramatic literature. The poet has portrayed a lady as the protagonist of the play.

The solar dynasty faced a turning point of its fate. The early part of Pratāparudra's regime was endowed with glory and victory but the later part of his regime saw the sun of solar dynasty setting. Pratāparudra was a great scholar and patron of learning, culture and religion. He extended full patronage to *Bhakti* cult preached by Śrī Caitanya. Rāya Rāmānanda, the Governor of southern region of Utkal resigned from his high post and engaged himself in propagating *Bhakti* cult. Thus Puri got vibrated with the sonorous songs of *Bhakti* Cult and sounds of *Gini* and *Mṛdaṅga* instead of thundering sound of war drums. In the early part of Pratāparudra's regime, Rāmadāsa, a famous dramatist, wrote '*Srikrṣṇa Vijayam*', '*Rāmābhiṣeka*' and '*Bhāgavata Janānam*' and these plays were staged at Puri on different festival occasions. The above plays were *Vyāyoga* types of plays.

The rapid change of religious movement in Utkal brought a

dynamic change in the creative minds of the dramatic poets of Utkal. Rāya Rāmānanda is credited with depicting the amorous plays of Śrī Rādhā with Śrīkṛṣṇa in his *Jagannātha Vallābha Nāṭakam*. The play was enacted to please his patron king Gajapati Pratāparudra Deva. The play was performed in the premises of Jagannātha Vallābha Maṭha at Puri.

Jayadeva Ācārya, the son of Kavidiṇḍima Jivadevācārya was a distinguished dramatist. He wrote *Pīyūṣalaharī* a drama depicting the divine sport of Śrīkṛṣṇa with Śrīrādhā in spring season. The play was staged in *Sankīrtana Cakadā* inside the Jagannātha Temple (1497-1533 A.D.). Jayadeva Ācārya is also credited with writing '*Vaiṣṇavāmṛta Nāṭikā*' eulogising the superiority of Viṣṇu Cult.

Vāñinātha, the younger brother of Rāya Rāmānanda was a successful dramatist. He is well spoken for his drama '*Ambarīśa Caritam*'.

Mādhavī Dāsī was a great devotee of Śrī Caitanya and was a brilliant poet and dramatist. She was highly honoured for her drama '*Puruṣottama Nāṭakam*'.

Caitanyadeva, the great propounder of Bhakti Cult, centered his activities in Puri for about sixteen years and breathed his last at Puri. Kavi Karṇapūra, a close associate of Caitanya, wrote and staged '*Caitanya Candrodaya*', an allegorical drama at Puri to commemorate the death of Caitanya.

During the regime of Pratāparudra Deva, Puri turned to be a chief centre of dramatic performances. Rūpa Gosvāmī, a famous dramatist of Bengal wrote and staged his drama '*Lalita Mādhava*' and staged at Rādhākānta Maṭha of Puri. (1532 A.D.)

After the death of Pratāparudra Deva, the solar dynasty began to decline and Utkal Kingdom lost her independence in the hands of Islamic invaders of Bengal in 1568 A.D.

Ruthless destructions of Hindu temples, shrines and cultural

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centres created a complete chaos in Orissa, as a result of which the day to day rituals of the famous temples were suspended for about twenty five years. Scholars of high erudition took refuge in far off feudatory estates. Rājā Mānasimha, the Moghul Suvedar, visited Orissa in 1593 A.D. . He installed Rājā Rāmacandra Deva of Khurdha as the custodian of Lord Jagannātha with a small vassal state.

Soon after Rāmacandra Deva was installed as the custodian of Lord Jagannātha temple he styled himself as the Gajapati King of Utkal. He aspired to resurrect the lost heritage of Gajapati Kings and took all possible steps to reorganise the discomfited Oriya Nation. Rāmacandra Deva reinstalled Lord Jagannātha in the temple which was destroyed by Kalāpāhāda. Again the temple yards vibrated with the high sound of *Dhakkā*, Conches and Bells. Militant dances like *Nāganṛtya* and *Sāhijāta* and performance of *Vyāyoga* type of plays were encouraged instead of *Rāsa Līlā* or plays with amorous themes of *Śrīrādhā* with *Śrīkrṣṇa*.

Rāmacandra Deva pioneered in writing and staging '*Śrīkrṣṇa Bhakti Vātsalyam*', a *Vyāyoga* type of play, during the Car Festival of Lord Jagannātha.

Vasu Rath, an eminent dramatist, wrote and staged '*Syamantaka Haraṇam*', a *Vyāyoga* type of play, during the regime of Rāmacandra Deva.

Cintāmaṇi Miśra, the author of *Vāṇmaya Viveka* was a famous dramatist of the same period. He is credited with such writings as- '*Trīśīrāvadha*', '*Kāmsavadha*' and '*Samvarāri Caritam*'. The above works are lost to us but large number of illustrations from those works are cited in '*Vāṇmaya Viveka*'.

Anādi Miśra, a noted dramatist of Kavi Candra family, is honoured as the author of '*Maṇimālā Nāṭikā*' and '*Rāsa Goṣṭhī Rūpakam*'. '*Maṇimālā*' was staged at Puri during an autumn season. Poet Anādi flourished during the regime of Virakiśora Deva, son of Rāmacandra Deva.

Narasimha Miśra, a dramatic poet of Kendujhar, wrote 'Śivanārāyaṇa Bhañjadeva Nāṭikā' and it was staged in the court of Balabhadra Deva during 1648 A.D.-1659 A.D..

Kaviratna Puruṣottama Miśra, an eminent scholar, wrote and staged 'Pracaṇḍa Vṛkodara', a Vyāyoga type of play, during the regime of Narasimha Deva (1700 A.D.). The above work surpasses all Vyāyoga type of plays of India in representing *Vīra* and *Raudra* Rasas.

After the death of Akbar, the Moghul Policy towards Hindu religion changed rapidly and pressure was laid upon the Hindu temples and the monasteries which were looted and destroyed and Narasimha Deva was killed by Muslim subedar of Cuttack. All aspirations of the Khurdha Kings were nipped into the bud. From this period writing and staging of Vyāyoga type of plays were discontinued. The poetic genius of Orissa was again diverted towards writing amorously narrative dramas.

Candraśekhara Rājguru alias Candu Raiguri is credited with the writing of 'Madhuranidhuvana Nāṭakam'. The drama is in eight acts and is written in a pedantic, verbose and ornamented style. He flourished during the regime of Virakiśora Deva who ascended the throne about 1736 A.D.

Govinda Kavibhūṣaṇa wrote 'Samṛddha Mādhava Nāṭakam' in imitation of the celebrated work *Gīta Govinda* of Jayadeva. It was staged in the temple yards of Lord Jagannātha. Kaviratna Sadāśiva, a celebrated poet and distinguished dramatist of Dharākoṭa in the district of Ganjam, wrote 'Pramodita Govinda Nāṭakam'. He is placed in the last part of 15th century A.D. Besides the above drama, a number of dramas were written and staged as accounted below.

Kīcakavadha - It is a Vyāyoga type of play. The play is available in manuscript form. The subject matter of the play is

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heroic. Bhīma kills Kīcaka the general of Virāṭa who dishonoured Draupadī. The name of the author is not available.

Kamalinī Kalahansa Nāṭikā - It is a drama in four acts. From the introduction it is known that the author is Rājā Cūdāmaṇi Kavi.

Dāmodara Vyāyoga - One Dāmodara who was a minister of King Narasiṃha Deva of Khurda wrote the *Vyāyoga*.

The moghuls and Marahattās who ruled over Orissa from 1568 to 1803 A.D. had no definite educational policy. The Britishers who occupied Orissa could not formulate a state policy for education for about 50 years. The educational policy was formulated by Britishers, recognition was accorded to Sanskrit learning in schools and colleges. As there was no state patronage for long towards learning and culture, performance of sanskrit drama was completely discontinued.

It is learnt that in 1932 A.D., late Dr. K.K. Kar, Principal of Sanskrit College, Puri pioneered in staging '*Mṛcchakaṭikam*' and '*Abhijñānaśākuntalam*' at Puri. Such a venture allured Sanskrit scholars of Orissa to write and stage sanskrit drama in modern time.

Late Pdt. Sudarsan Pathy, a Professor of Sanskrit college, wrote '*Karuṇā Pārijātam*', '*Simhala Vijayam*', '*Rucira Caritam*' and '*Pādukā Vijayam*' and staged them on various occasions.

Rāmanātha Miśra, an eminent scholar, has edited the famous '*Mudrā Rākṣasam*' and '*Uttara Rāma Caritam*' into stagable form and got them staged in different places. His '*Cāṇakya Vijayam*' was staged at Puri during the session of the All-India Oriental conference and received the highest appreciation from the learned scholars.

Jatirāja Ācārya, a Court poet of Mañjuṣā, has enriched Sanskrit dramatic literature by writing '*Syamantikābhyudayam Nāṭakam*', '*Kaṁsaniśūdana Vyāyoga*' and '*Kalākara Vilāsa*', a

Bhāṇa type of play.

Besides the above dramatists, Basudev Mohapatra, Dayanidhi Mishra, Sitadevi Khadenga, Sudarsana Acharya, Madhusudana Tarka Vachaspati, and Gadadhar Vidya Bhusan have made significant contribution to enrich the store-house of Sanskrit dramas in Orissa.

Pandit A.T. Sharma, a versatile poet and dramatist, has translated the famous dramas of Shakespeare into Sanskrit-As you like it, Twelfth Night, Merchant of Venice, Much Ado about Nothing. Hamlet with the title :-यथा ते रोचते, द्वादशी रात्रिः, भेनिसीय सार्थबाहः, बहु-आडम्बरे लघुक्रिया, हेमलातः। Such a venture of Pandit A.T. Sharma enriches the treasure of Sanskrit drama in Orissa.

Pandit Gadadhar Das has introduced performance of sanskrit drama in a folk form called *Pālā*. The above form of presentation is getting high appreciation by general public.

Orissa's contribution in the field of dramaturgy is equally significant. Viśvanātha mentioned in the prologue of '*Candrakalā Nāṭikā*' that his grand father Nārāyaṇa Das was '*Nāṭyaveda Dīkṣāguru*'. It means that he mastered all the basics of dramaturgy.

Viśvanātha, in chapter VI of his '*Sāhityadarpaṇa*', has exclusively narrated the various aspects of dramaturgy.

Almost all rhetoricians of Utkal have described on various aspects of dramatics. Cintāmaṇi, the author of '*Vāṇmaya Viveka*' has described on dramatics also.

Raghunatha Rath in his '*Nāṭyamanoramā*' has chiefly dealt with various aspects of dramatic songs and music. His description on the conduct of audience attended in dramatic performance is very much fascinating.

As regards the existence of theatrical pendals, I have dealt the topics in preliminary paragraphs.

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Towards 15th century A.D., Prākṛta language had lost its identity. Hence, dramatic poets of Orissa pioneered in introducing local language in suitable places. Such illustrations may be found in 'Parśurāma Vijayam' and 'Candrāvati Haraṇa'.

No doubt, now-a-days, the Sanskrit education is getting better patronage and encouragement from Government and a numbers of schools, colleges and independent Universities are founded by the State Government for the purpose. But, can it be said that we have reinstalled Sanskrit language and learning on its glorious citadel ?

In my humble opinion, Sanskrit language cannot be made popular without resorting to its performing aspects. It is hoped that the learned scholars and lovers of Sanskrit shall appreciate my views.

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CONTRIBUTION OF ORISSA TO SANSKRIT ŚĀTAKA LITERATURE

**Geeta Chakravarty*

As far the literary history of Orissa is concerned the poets of Orissa have a great contribution in the field of Sanskrit Śāṭaka literature. Endowed with a wonderful creative activity they have composed the Śāṭakas at different periods with various sentiments, which play a vital role in the field of composition of Kāvya of smaller dimension. With diversified contents in Mukṭaka style, they are independent, self-standing verses, neither closely knit by a common thread of narrative, nor arranged systematically into logical groups. Out of those compositions some are devotional, some teach morality and ethics and some are full of erotic sentiments. There is still another type which can be categorised under miscellaneous type.

1.0. Devotional Śāṭakas :

Bhakti or devotion is a religious principle by which one can attain the unattainable. It is an emotional distinguishing state of mind in which a devotee forgets his individual entity. The devotional Śāṭakas contain eulogistic invocations to various deities or they may be epithets or descriptive names in amulet form or spontaneous effusion of Indian religious heart. These are also known as *Stutis* or *Stotras* and are saturated with vivid description of powers, greatness and beauty of the deity, addressed in hundred stanzas in the same or different metres. It

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may be the praise of the country, of a great man or of something else. It is devotion or *Stuti* in a broader sense.

1.1. Vaiṣṇavite Śatakas :

These Śatakas are related to Lord Viṣṇu or his different forms like Jagannātha, Kṛṣṇa, Narasimha and Rāma etc.

1.1.1. Upāsanā-śatakam :

It is a notable vaiṣṇavite work of Bhaktavara Gautama with a simple commentary of Jagannātha Dāsa. It is edited by Ānanda Miśra, who opines that Bhaktavara Gautama may be Gautama, the philosopher and due to humbleness of the vaiṣṇavite poet Jagannātha Dāsa, he has given the name of Gautama as composer of the śataka¹. Jagannātha Dāsa was contemporary to Śrī Caitanya Deva (early part of the 16th Century A.D.). If we accept the view that Jagannātha Dāsa is the composer of this Śataka then the date of composition goes to the 16th Cen. A.D.. And if we accept Gautama as the author, then the date must be before 16th Cen. A.D.

1.1.2. Nīlādri-śatakam :

Nīlādri-śatakam otherwise known as Nīlādri-candrikā is composed by Atibadi Jagannātha Dāsa who was born in the eighth day of the bright fortnight in the month of Bhādrava in 1490 A.D.. Lord Jagannātha is described in the Śataka.²

1.1.3. Kamsāri-śatakam :

and

1.1.4. Dineśa-śatakam :

These two works are composed by Gaṅgā Dāsa who may be placed in the first quarter of the 16th Cen. A.D.. He has also composed *Acyuta-caritam*. These two Śatakas are not physically³

available .

1.1.5. *Nilādrinātha-śatakam* :

It is composed by Agnicit Nityānanda Paṇḍita in praise of *Nilādrinātha* Jagannātha. It contains 101 verses in it. It is a composition of 17th Cen. A.D. tentatively⁴.

1.1.6. *Nilādrinātha-śatakam* :

Kaviratna Puruṣottama Miśra is the author of this *śataka*. Many other compositions go to his credit. Date of this work is given by the poet himself, i.e. 1614 A.D. in the reign of Gajapati Narasimha Deva of Puri⁵.

1.1.7. *Nārāyaṇa-śatakam* :

It is a devotional *śataka-kāvya* of Vidyākara Purohita in praise of Lord Nārāyaṇa. From the indirect evidences it can be asserted that it is a composition of 17th Cen. A.D.⁶.

1.1.8. *Nṛsimha-śatakam* :

This *śataka* is composed by Kavi Gaṅgādhara which is the only work of the poet. Glory of *Narasimha* is given in 100 verses in this *śataka*. K.N. Mahapatra places the poet before British period⁷. He may be placed in 18th Cen. A.D. because of his style of writing.

1.1.9. *Sambodhana-śatakam* :

It is a composition of Nilakaṇṭha Mahāpātra of Vīra Narasimhapura Śāsana of Sākṣīgopāla.

1.1.10. *Haribhakti-sarvasva-śatakam* :

It is a devotional work of Cakrapāṇi. According to B. Panda the poet is Cakrapāṇi Dāsa, not Cakrapāṇi Nāyaka, as is seen in the

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bi-lingual colophon of the manuscript.

1.1.11. *Guṇḍicā-śatakam* :

This śataka is otherwise known as *Guṇḍicotsava-varṇanam* and also *Guṇḍicā-campū* in various manuscripts. It is composed by Kavirāja Bhagavāna Brahmā of Dharākoṭa (Ganjam Dist.). Beauty of Lord Jagannātha is described by the poet during the famous *Guṇḍicā Yātrā* or Car festival. The poet may be placed in the 18th Cen. A.D.

1.1.12. *Pāda-śatakam* :

Kavisūrya Kālicaraṇa Rathaśarmā of Baḍakhemuṇḍi, Ganjam is the composer of this śataka. It is a devotional work, where eulogy of the lotus feet of Śrīpati, the Supreme God Nārāyaṇa is given by the poet in 107 verses. It is a work of 19th century A.D.⁸

1.1.13. *Śrī-Jagannātha-śatakam* :

Author of this śataka is Candra Śekhara Miśra of Khandapara, Puri, who has been awarded by Orissa Sāhitya Academy in 1965. It contains 100 verses in eulogy of Lord Jagannātha with Balabhadra, Subhadrā and Sudarśana which is called Caturdhāmūrti. It is a 20th Century work.⁹

1.1.14. *Guṇḍicā-śatakam* :

Another *Guṇḍicā-śataka* is composed by Bhuvanesvara Ratha supplemented with *ṭīkā* in 20th century.¹⁰

1.1.15. *Bhagavat-stuti-śatakam* :

Being composed by poet Yatirāja Ācārya of Ganjam in the first half of the 20th century A.D., it is an eulogical work for Lord Viṣṇu, the Supreme Lord. It is published in 1932.¹¹

1.1.16. *Śrī-Jagannātha-aṣṭottara-śatakam* :

It is a devotional work of poet Sudarśana Acārya of Lathāṅga

of Jagatsinghpur. It contains 108 verses. The poet has been awarded by Orissa Sāhitya Academy for his work. It seems as if the poet is influenced by the famous *Jagannāthāṣṭaka* of Śaṅkarācārya and composed it in *Śikharīṇī* Metre.¹² It is published in 1990 A.D.

1.1.17. Śrī-Jagannātha-śatakam : (Śrī-Viṣṇoḥ Jagannāthasya aṣṭottarasahasra-nāmātmakam)

Bhagavān Paṇḍā, one of the learned Sanskrit scholars of 20th century of Orissa who retired as editor in Directorate of Cultural Affairs, Orissa, Bhubaneswar, is the composer of this *śataka*. He has also composed two more *śatakas* which are also the collections of one thousand and eight names of Śiva and *Durgā*. This *śataka* contains 102 verses and it is yet to be published.¹³

1.1.18. Brajendra-śatakam :

Manmohan Acharya has composed this *śataka* at a very young age. It is composed in praise of Brajendra Kṛṣṇa. The beauty of Lord Kṛṣṇa in the form of eulogy is described by the poet in ornate style. It is also in manuscript form awaiting publication.¹⁴

1.2.0. Śaiva Śatakas :

Lord Śiva is the principal deity of these types of *śatakas*. Amongst the Sacred Hindu Trinity besides Brahmā and Viṣṇu, Lord Śiva is the third god, who is assigned the duty of dissolution (*Pralaya*). But in the otherhand He is Śiva, auspicious by name, where as Brahmā is the Creator, Viṣṇu is responsible for *sthiti*. Some *śatakas* related to Lord Śiva have been composed at different periods in Orissa.

1.2.1. Śiva-śatakam :

Manuscript of this *śataka* is preserved in Orissa state Museum Library which is composed by Kālidāsa Caini. Though it is a small composition, it has many commentaries in Sanskrit as well as in

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Oriya besides translations in prose and poetry. It contains 103 verses in praise of Lord Śiva with very high sounding words. The poet of this śataka may be placed in 15th Cen. A.D.¹⁵.

1.2.2. Śiva-śatakam :

This śataka, which is composed by Bhagavāna Kavirāja is dedicated to Lord Śiva. It is also known from the colophon that it is copied by Kālicaraṇa Ratha Śarmā. If the author of this śataka and *Guṇḍicā-śataka* is one and the same, then it may be placed in the 18th Cen. A.D.¹⁶

1.2.3. Somanātha-śatakam :

It is a work of Madhusūdana Tarkavācaspati of Vīra Balabhadra Pur Śāsana near Puri. He was famous not only in Orissa, but outside the state also, for his various literary works. Somanātha is the presiding deity of the poet's village. The poet shows his devotion towards Lord Somanātha. The poet flourished in the 19th Century A.D.¹⁷.

1.2.4. Śrīcaraṇa-śatakam :

This śataka is composed by Sudarśana Miśra, the younger brother of Madhusūdana Tarkavācaspati. It is also composed in honour of Lord Somanātha in one hundred verses.¹⁸

1.2.5. Śiva-śatakam :

It is a devotional composition of Kāśinātha Ratha. It consists of 102 verses in praise of Lord Śiva. It is an unpublished work. Date of composition of this work is not known. But from the manuscript itself it appears that it is copied in Oriya year 1305 which is equivalent to 1898 A.D.. So the śataka was composed some years before this period. However, from this it is clear that it is a composition of 19th Cen. A.D.¹⁹

1.2.6. Śrī-śiva-sahasra-nāma-śatakam :

It is composed by Bhagavān Paṇḍā. This reads 1008 names of Lord Śiva in 101 verses. Śrī Rāmeśvara is the presiding deity of the village Kiarpun of Soro, Balasore, which is the native land of the poet. It is published in 1987 A.D.²⁰

1.3.0. Śākta Śatakas :

This type of śataka contains prayer or eulogies for mother goddess, the śakti or power. It is smaller in number in comparison with other devotional śatakas.

1.3.1. Śrī-durgā-śatakam :

It is authored by Bharata Candra Nātha, a modern Sanskrit poet of Orissa. It is based on eulogy of the Mother Goddess Śrī Durgā in one hundred verses. It is published in 1982 from Dhenkanal. The Sanskrit text of this śataka is followed by an Oriya translation by Rajkishore Pattanayaka. The poet has also another work called *Daśāvatāra-śatakam*, which is a collection of verses from different poets. This is yet to be published.²¹

1.3.2. Śrī-Śrī-Viśvarūpākṛpā-kaṭākṣa-śatakam :

It is composed by Veṇudhara, which is mentioned clearly in the last verse of the śataka. Praise of Śrī Viśvarūpā in a beautiful manner is made in 109 verses. It is a work of the last half of the 20th Cen. A.D.²²

1.3.3. Śrī-durgā-śatakam :

(Śrī durgāyāḥ aṣṭottara-sahasra-nāmātmakam)

It is composed by Bhagavān Paṇḍā. It contains 1008 names of Śrī Durgā. It is composed in 1991 A.D. and yet to be published.²³

Besides these śatakas, there is a śākta śataka called *Devī-śatakam* which is clear from its title. It was composed by Kavicandra

Rāya Divākara Miśra, who flourished in 15th Cen. A.D. But this is not available. Information about the *śataka* is available from the 12th canto of *Bhāratāmṛta Mahākāvya*.²⁴ Though *Lakṣmī-śataka* does not come under this category, yet it can be mentioned here as devotional *śataka* related to mother goddess Lakṣmī. It is composed by Madhusūdana Tarkavācaspati in praise of Lakṣmī, the goddess of wealth.

I think, it will not be out of the way, if I quote here the name of *Kaliṅgadeśa-śatakam* in this context of devotional *śatakas*, because it does not come under the divisions made by me previously. Gauri Kumar Brahma, a well known educationist and a literary person of Modern Orissa is the poet of this *śataka*. The poet has shown his devotion for *Kaliṅga deśa*, which was the ancient name of his motherland. He has described the glory of Orissa in a beautiful manner, where each verse is concluded with the line *kaliṅga deśaḥ sutarām vibhāti*. It is published by the poet himself from Bhubaneswar²⁵.

2.0 Philosophical or Ethical Śatakas:

Though this type of *śatakas* are small in number in comparison with devotional *śatakas* in Orissa, yet there are some *śatakas* composed by the poets of this region. These are philosophical in character and also amongst them some teach us tenets of morality (*nīti*) advising differences between good and bad and instruct in the form of 'should be' and 'should not be'.

2.1. Anyāpadeśa-śatakam :

This *śataka* is anthological in nature like other *anyāpadeśa śatakas*, collected from the compositions of the different Sanskrit poets. Thus anthology is a collection of verses of known and unknown poets of great repute. These verses may be erotic, gnomic and didactic, devotional and descriptive.

This *śataka* is composed by poet Bhuvanānanda of 13th century A.D.. He was also a minister of high rank. This *śataka* is a collection of just one hundred verses in different metres on various phases and problems of human life and society. Almost all the verses of this *śataka* give instructions, established principles and proverbs etc. in a simple way.²⁶

2.2. *Adhyātma-śatakam* :

2.3. *Paramārtha-śatakam* :

2.4. *Māṅgalya-śatakam* :

2.5. *Prabodhana- śatakam* :

These philosophical works are authored by Vināyaka Nanda Śāstrin of 20th century. *Adhyātma-śataka* contains 108 verses in it. All these *śatakas* are full of teachings in a philosophical manner.²⁷

2.6. *Anubhūti-śatakam* :

Jagannātha Ratha of the middle part of the 20th century is the author of this *śataka*. He has shown difference between good and bad, right and wrong etc. According to him there is no difference between one man with another. Touchability and untouchability are the creation of the society. Those, who have true knowledge, are adored by all without any caste bar. All these are poet's own experiences which justify the title of the *śataka* which consists of 101 verses.²⁸

3.0. *Erotic Śatakas* :

Śatakas with erotic sentiment composed by Orissan poets are also small in number in comparison to other types.

3.1. *Netra-śatakam* :

It is composed by Brajasundara Paṭṭanāyaka of South Orissa

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(Ganjam), which is amorous in character. He is a poet of 18th Cen. A.D.. Beautiful eyes of a lady are described in this *śataka*. But this *śataka* is not available now.²⁹

3.2. Kaṭākṣa-śatakam :

Vakravāk Cakrapāṇi Paṭṭanāyaka has composed this *śataka*. It is said that this *śataka* is composed by the poet perhaps in competition with his father Brajasundara Paṭṭanāyaka, who has composed *Netra-śatakam*. It is also said that as a poet he excelled his father. The poet belongs to the last part of the 18th century A.D. Unfortunately, manuscript of this *śataka* is also not available, though his *Guṇḍicā-campū* is available in some libraries.³⁰

3.3. Tārūnya-śatakam :

Young poet Kshirod Chandra Dash of modern period has composed this *śataka* in various metres. It is an unique and noteworthy creative contribution of the poet. It contains 102 thematically isolated verses in various metres which are composed on youth and love. He has expressed the romantic sentiment in its various aspects. All the verses are followed by Oriya version, which is a transcreation in the light of the Sanskrit composition. The poet himself has done it. It is published in April 1991 from Cuttack.³¹

4.0. Śatakas of different contexts :

There are some *śatakas* composed by the poets of this land which cannot be categorised under the divisions discussed previously. These types of *śatakas* are different from the early traditional compositions.

4.1. Kavi-śatakam :

This *śataka* is composed by Harekrushna Satapathy of the

last half of the 20th century which introduces some elements & traditional poetics to the modern readers. The poet accepts *Vamśasthavila* metre in it. It contains 105 verses. It is a published work.³²

4.2. *Samasyā-pūrti-śataka* :

Sūryamaṇi Ratha, the young poet is the author of this *śataka*, which is very interesting on the basis of *samasyā-pūrti* or completion of the problem, in 101 verses. With his creative thoughts, he has used classical sayings of famous authors such as *naṣṭasya kānyā gatiḥ* etc. which improve the quality of his composition.³³

4.3. *Doṣa-śataka* :

Being composed by Bhubaneswar Kar, it is a *śataka* with new approach. The poet tries to point out the faults and blemishes which are present in the individuals. The poet also writes about mal-administration, downfall of a virtuous man, silence of meritorious people and rise of the mischievous people in the society. Like this, the poet points out several *doṣas* of the society. It is published in 1993.³⁴

Thus the glorious tradition of composing *śataka-kāvya* is continuing even in the last decade of 20th century. The above is an account of known *śatakas* of Orissa, but there may be still some which have not been received due propagation.

References

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2. K.N. Mahapatra, "Pañcasakhā-Yugakālīna O.ḍiśāra Saṁskṛta Sāhitya", *Koṇārka* (Pañcasakhā Viśeṣāṅka), Oriya, Oḍiśā-Sāhitya Akademi, p.9. According to him Jagannātha Dāsa's

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- lifetime is 1491-1551 A.D., also see "Jagannātha Dāsānka Bhāgavata", op.cit, p.287.
3. M. Krishnamachariar, p. 909, para 1096. He called *Dīneśa-śataka* as *Dineśa-carita*, which is a poem in praise of the Sun. According to him, Gopāla Dāsa was a Vaidya of Bengal.
 4. Poet's first patron was Gadādhara Māndhātā (1688 A.D.) and second was Banamālī.
 5. Ed. A.T. Sharma, *Manoramā*, "Nīlādrināthaśatakam", V. 122, 1965, vol-I. and also *Descriptive Catalogue of Sanskrit Manuscripts*, II. Ed. K.N. Mahapatra, p. CLVI.
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18. Ibid.
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22. Venudhara, Śrī-śrī-viśvarūpā-kṛpā-kaṭākṣa-śatakam, Cuttack.
23. Collected from B. Panda, Bhubaneswar.
24. Ed. K.N. Mahapatra, *op.cit.*, p. c.III.
25. Pub. Brahma Prakasani, Bhubaneswar-2.
26. Bhuvanānanda, Anyāpadeśa-śatakam, OSM Library, Bhubaneswar, (palm-leaf manuscript)- no. L/416 D and paper manuscript CY/12.
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29. Ed. K.N. Mahapatra, *op cit.*, pp. CLXV-CLXX; H.P. Sastri places the poet in 12th cen. A.D.; also N. Mishra, *op. cit.*, pp. 74-75.
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31. K.C. Dash, *Tāruṇya-śatakam*, 1991.
32. H.K. Satapathy, *Kaviśatakam*, Puri, 1978.
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KAVIRATNA PURUṢOTTAMA MIŚRA'S EXPOSITION ON HĀMSADŪTAM

* *Sudipa Roy*

In the galaxy of Sanskrit Scholars of medieval Orissa Kaviratna Puruṣottama Miśra is noteworthy. As an unchallenged Scholar and Poet of 17th Century A.D., he depicts tremendous poetic versatility in almost every branch of learning such as *Mahākāvya*, *Śataka*, *Rūpaka*, grammatical texts, musical treatise and commentary. Though his personal life like that of many luminaries of Orissa is shrouded in obscurity and always has become a subject of vain conjecture, yet some evidences are traced from his own writings regarding his family and his works. In the beginning of some of his commentaries such as *Anargha Rāghava Tīkā & Manohārīṇī Tīkā*, he mentions the name of his father Ānanda Miśra, who happened to be a great Sanskrit Poet and a reputed musician. His elder brother Śrīdhara Miśra is well named as a great Scholar and teacher of extra-ordinary skill. The evidences are available from the author's *Manohārīṇī* Commentary as follows -

*yo guṇair ānandābhidheyatām yayau guṇigaṇānānandayam stat
sūta miśra śrī puruṣottamena.....xxx.....xxxx*

*dhīra śrīdhara-miśra-caraṇād mama jyāyaso adhītam yat tad iha
vyālekhi.....*

It is known that Puruṣottama Miśra was born in Pāralākhemuṇḍi of Ganjam district in a *Śāṇḍilya Gotrīya* Brahmin family. Music happens to be the traditional learning of their family. After his boyhood, he had subsequently left for Puri and settled there under the patronage of Gajapati Narasimha Deva of Khurda dynasty and returned to his native place in the last part of his life under the patronage of king Jagannātha Nārāyaṇa Deva of Pāralākhemuṇḍi.

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The author Puruṣottama was an ardent devotee of Gauḍīya Vaiṣṇava faith. Therefore, he depicts the glory of Lord Kṛṣṇa in almost all his works. He has rightly been honoured with the title *Kaviratna* by his patron King Jagannātha Nārāyaṇa Deva for his vast Scholarship and intense knowledge in music. Though he proved his poetic versatility in various branches, yet his erudition finds its fittest scope in writing commentaries. Among his commentaries available so far, the *Manohārīṇī* commentary on *Haṁsadūtam* is the most remarkable one. The text of the commentary is based on the famous devotional poem *Haṁsadūtam* of Rūpa Gosvāmin, a famous *Vaiṣṇava* poet and an ardent devotee of Śrī Caitanya. The author in his commentary tries to prove *Haṁsadūtam* as an unique masterpiece of poetry in erotic devotional sentiment. His commentary justifies the name *Manohārīṇī* as it lures the minds of the *Kāvya*-lovers as well as clarifies and generates the devotees of *Vaiṣṇava* faith towards the eternal love of Rādhā & Kṛṣṇa. He clearly delineates the Poet's inner motives of reflecting the pure devotion to the supreme Lord Kṛṣṇa. His sincere and deep devotion and mastery over vocabulary have made the commentary an uncommon one. The method adopted for the exposition is critical, analytic and scientific. In this paper, an humble attempt is made to highlight his scholastic excellence as follows :

I. His exposition on *Maṅgalācaraṇa* of the text *Haṁsadūtam* :

The intrinsic beauty of his exposition can be well marked by his interpretation of the benedictory verse of the text, which the Poet Rūpa expresses for the glorification of Lord Kṛṣṇa as *dukūlaṁ vibhṛāṇo dalita-haritāla-dyutiharam...* The author has beautifully depicted the three different meanings of the same verse signifying the famous Trinity of Hindu mythology viz. Brahmā, Viṣṇu and Maheśvara. It shows the author's skill in handling the works and charming embellishment of the sound and sense. This very stanza exposes the charming, aesthetic and devotiona fervour such as *ka-puruṣa brahma-*

puruṣa dalāni sañjātāni asyām dalitā idr̥ṣi yā harita-durvā tasyām yā dvyuti haratīti atinīlam dukūlam... rudra pakṣe- kopastama guṇaḥ tadāśrayatvena sa asyām astīti me hṛdi sphuratu, dalitā pīditā harayaḥ sarpāḥ evambhūta-tāla-laye yasmin śobhā-janakam api vastram avibhrāṇo digambara iti yāvat....

atha viṣṇupakṣe-dukūlam dalitā piṣṭā haritāla pītavarṇa vastra viśeṣasya dyutiṁ kāntiṁ harati jāvāpuṣpapanktiḥ tasyā yā ruciḥ tāmras tadvat ruciram padāmbuja-stalam yasya.

II. The Grammatical Treatments :

The grammatical exposition of the author is noteworthy. It bears the author's erudition and skill of judgement. Like a popular system of criticism he explains the wordings in the light of grammatical structure. The author does not deviate from the style of commentary. He being a pastmaster in Sanskrit language, mentions various suffixes applied in the word. While making exposition in case of dealing with different case-endings, he is very particular in mentioning the case endings with proper justifications. He mentions some *lakāras* by name such as *liṅ*, *luṅ*, *loṭ*, *liṭ* etc. He adds justifications to those while analysing the words. The different meanings of some roots are also given by him such as *kṛ-dhātuparakriyāśamsāyām liṅloṭāvitī liṅ. / mā kāṛṣīriti sarvakāle mā yoge iti luṅ / vilāmbethā iti hetumato bhaviṣyati liṅ /* The author mentions various suffixes applied in the word like -*aṭ*, *aut*, *kvip*, *kta*, *ktin*, *dhaman*, *num*, *ini*, *iman*, *stasi* etc. Similarly some roots are mentioned as *akarmakas* and *dvikarmakas*. Such as in verse-105-he exposes *ram-dhātur akarmakatvāt yāśi ityādinā prayojya kartuḥ karmatvam /* in verse-110 also it is said-*nayati iti duhādītvāt dvikarmakatvam / /*

Grammatical exposition is an important feature of *Manohārīnī* Commentary. He justifies all his statements as well as rectifies the errors in the application of some words from the grammatical point of view relying on the authority. While interpreting the word *vitāṭi* he exposes the word as *vipūrva tṛ dhātu dānārthatve api mukule iti saṁpradāna-vivakṣyāyām adhikaraṇe saptamī /*

It is only with the help of grammar that the author is able to break the words of *Haṁsadūtam* into several components and thereby enhances the sweetness and magnificence of the poem. While analysing the word and its root the author relies on the authorities on grammar and cites examples from *Aṣṭādhyāyī*, *Mahābhāṣya*, *Ākhyātacandrikā*, *Dhātu-pārāyaṇa*, *Cāṅgukārikā*, *Siddhānta-kaumudī*, *Kramadīpikā* etc. especially on Pāṇini's *Aṣṭādhyāyī*. While interpreting a word, he sticks to *padavyākhyā*. Such as in verse 46 in explaining the word *rāsasya sthālī* he follows the rule as *prakṛti-vikṛti-vivakṣāyām ceti tatpuruṣaḥ* /. While exposing a word, Puruṣottama is very meticulous about the rules as well as the established theory of grammar.

III. The linguistic analysis of *Manohārīṇī* Commentary :

The linguistic analysis of *Manohārīṇī* Commentary is also interesting. The author is very much keen about the genesis of words. While analysing the word-*racaya* in verse 15 he refers to the rule as *dhātunām anekārthatvāt racir atra gamanārtham* /. He has divided the structure of the sentence into words, parts of words. There is liberal use of *adhyāhṛta* words, such as-*ca*, *evam*, *iti*, *yathā*, *yaṭ* etc.. The explanatory adjective words & phrases have been fully employed. While interpreting the grammatical propriety, he mentions and refers to almost all stalwarts of grammar like Pāṇini, Patañjali, Bhaṭṭoji, Vyādi, Bhaṭṭamalla, Goyīcandra (Orissa), Kramadīśvara (Orissa), Cāṅgu (Orissa) etc..

IV. The etymological analysis of the Author :

The etymological treatment of the author is quite remarkable. He gives the etymology for some of the words from a number of roots. Some of the words have been derived not directly from the roots but from a number of other words through compounds. In some cases the derivation and analysis of the words are quite significant and meaningful. Only a few of them may be cited here, for example in verse-6 while exposing the word *paṅkerūha dalaviṭaṅka* he analyses the word as *paṅkeruha-dalamiva viśiṣṭā sā prthvivsthānam yasyāḥ sā*.

viṭam viṭaprāyam iti vā. Similarly in verse-32 the word *virahī* is explained as *vīn pakṣiṇo rahayantī tyajayantīti virahī*. The far fetched etymologies are the distinguishing feature in *Manohārīṇī* commentary, for which it is unique, convincing and beautiful. The author renders a number of explanations for a few words. This is definitely a round about way of interpretation to suit the purpose of the commentary. The striking skill of his etymological interpretation can be well reflected in the benedictory stanza of the poem, in which the author analyses every word of the stanza in a magnificent way—such as *parānanda utkr̥ṣṭaharṣaḥ samantato bhogeṣu sarpa-śarīreṣu yasyāḥ sā, parān sanakādīn nandayatīti parānando vedaḥ tasya bhogaḥ purnatā yasyāḥ sā*.

In the process of delineation the author refers to a good number of lexicons in his commentary such as *Amarakoṣa*, *Anekārthadhvanimañjarī*, *Ajaya*, *Medinī*, *Viśva*, *Haravatī*, *Vācaṣpatyam*, *Dharaṇī*, *Kaumudikāra*, *Halāyudha*, *Śāśvata*, *Śabdārṇava*, *Rudra*, *Ranti* etc.... which shows his great command on the knowledge of lexicons.

V. His rationality in the placement of figures of speech :

The author Puruṣottama rationalises the placement of figures of speeches in all the places in his commentary. There is naturality found in his description of figures of speech with definition. He sorts out twenty types of figures of speech from the text of *Hamśadūtam*. He quotes frequently Daṇḍin, Mammaṭa & Viśvanātha Kavirāja for classification and clarification as an authority. He names the figures of speech like *Śleṣa*, *Vakrokti*, *Yamaka*, *Upamā*, *Rūpaka*, *Utprekṣā*, *Samśr̥ṣṭi*, *Atiśayokti*, *Parikara*, *Asī*, *Hetu*, *Paryāyokti*, *Ākṣepa*, *Arthāpatti*, *Arthāntaranyāsa*, *Sandeha* etc. In almost all the stanzas the figures of speech is expressly stated. In numerous cases the author shows more than one figures of speech and their aptness with proper definition.

VI. Application of Mythological Events :

The mythological events as delineated by the author seems

to be more striking as well as it reflects the author's immense knowledge and faith in myths. Most of the mythological events are referred from *Bhāgavata* as it is the main source of the text-such as the description of *Kālīya-lake*, *Ariṣṭāsura*, *Rāsasthalī*, *Kubjā* episode, *Bhāṇḍīravata*, Kṛṣṇa's journey to Mathurā, description of *Avatāras* of Kṛṣṇa etc. Besides these, there are references of myths from *Agnipurāṇa*, *Garuḍa Purāṇa*, *Brahma Purāṇa*, *Vāyu Purāṇa*, *Kapila Samhitā* and *Varāha Samhitā*. The mythological interpretations are very interesting as well as befitting to the context. His deep insight into various myths proves his faith and love for the traditional subject and helps to enhance the beauty of the exposition to a great extent.

VII. Philosophical ideas and treatments :

In exposition of Philosophical ideas Kaviratna Puruṣottama never lags behind. Being a devout of *Vaiṣṇava* faith and belief, there exist the evidences to justify his knowledge of *Vaiṣṇava* Philosophy especially the *Guḍīya Vaiṣṇava* System. He exposes meticulously the real crux of *Vaiṣṇava* Philosophy along with citing examples and authorities like *Upaniṣad*, *Bhāgavata*, *Viṣṇu Purāṇa*, *Sāṃkhya*, *Nyāya Siddhānta*, *Yogādhikāra*, *Gautamītantra*, *Yogavāsiṣṭha*, *Kapila Samhitā* etc. The author explicitly exposes the philosophical ideas whenever necessary and proves his intense knowledge in the system of Philosophy while exposing the Philosophical aspect. He visualises the devotional feeling as well as the aesthetic aspect of natural beauty. For example in verse 85, while interpreting the condition of Rādhā in time of separation, the author beautifully sketches the feeling of oneness of Rādhā with the dear ones the supreme being named *Tadātmabhāva* of Rādhā as-*bhāvanayā svayaṁ kṛṣṇa bhavati iti yathā ātmanaḥ kṛṣṇatva karaṇe api duḥsādhya āsyā vādhā piḍā kṛṣṇam api na viramati....*

This more or less reflects the Vedantic system of oneness and existence of supreme reality.

Conclusion

The above discussion shows that the author Kaviratna Puruṣottama never makes an unnecessary display of knowledge but strictly follows the principle laid down by his predecessors as 'be precise and authoritative'. The dictum of his commentary can very well be ascertained by his own declaration at the outset of the commentary such as -

*ṭikā yā prathamam mayaiva racitā śrīhamsadūtābhidhā...
atisaralā guṇabahulā sulalitā svaguṇālamkṛti...*

The basic qualities like lucidity, simplicity, elegance and decorative expressiveness are the most striking features of *Manohārīnī* Commentary. Thus it can be said that this commentary is the best signia of Puruṣottama Miśra's vast Scholarship and judgement. His style of approach, critical view, deep observation over the theme, grammatical verbosity, lexical knowledge, mythological implementation, philosophical depth, appropriate use of figures of speech, metrical aptness, and pin-pointed explanation of the text can sufficiently figure himself as a celebrated commentator of India.

References

This article has been prepared basing on the documents of my thesis named- "Critical Edition and Study of *Manohārīnī* Commentary on *Hamsadūtam* by Puruṣottama Miśra."

The Manuscripts taken help of for editing this thesis are available in-

1. Jayadeva Orissa State Museum, Bhubaneswar.
2. Parija Library, Utkal University, Bhubaneswar.

The catalogue nos. of Manuscripts are as follow :

L/203, L/135, L/133, L/22, L/647/2, L/466, L/500.



CONTRIBUTION OF PURUṢOTTAMA MIŚRA TO SANSKRIT

** Pratap Chandra Tripathy*

1. Introduction :

Puruṣottama Miśra (PM), 17th C.A.D.¹ is a towering figure in the Sanskrit literature of Orissa. He belongs to Pāralākhemuṇḍi of Ganjam District in South Orissa². A number of creative works composed by PM exhibit poet's creative genius and magnetic scholarship. His command over vocabulary and mastery over lexicons can be well judged from his commentaries (comm) on the works of the celebrated authors like Kālidāsa, Śrīharṣa and Muṭāri Miśra etc. He was honoured with the dignified title of 'Kaviratna, (KR) and was popularly known as such for his spontaneous compositions, and prosperous literary career, which enabled him to display his talent in different branches of Sanskrit learnings viz., poetry, drama, grammar, music and poetics etc.

But unfortunately, scanty attention has been paid towards this celebrated author. In order to bring out his all-round scholarship to lime light and to ascertain his position in Orissan Sanskrit literature, an humble attempt is made for focussing on his works.

2. Works :

In support of his versatile genius PM has touched every nook and corner of sanskrit literature. The analysis of a text on grammar shows his skill and freshness of touch with the subject since his early days.

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2.1. Subantapradīpikā :

This is a text on grammar written by PM in his childhood when he was a mere boy (*khyāte vālyavatā mayā viracitā xxxx /*).³ This work was written during the 24th *aṅka* year of King Puruṣottama Deva, the son of Rāmacandra Deva of Khurdha⁴. It consists of different grammatical topics like gender, numerals, compounds etc., *iha puṁliṅga-strīliṅga-napuṁsakaliṅga-avyayāvayayībhāva-sarvanāma-saṁkhyānām krameṇa vivaraṇam*⁵/.

This is an unpublished text preserved in the form of palm-leaf manuscript (MS) in the state museum of Orissa. The Colophon of the work is as follows :

*iti śrī puruṣottama-miśra-viracitāyām subanta-
pradīpikāyām saṁkhyā-vivaraṇam samāptam //*.

2.2 Yamaka-ṛtusamhāra⁶ :

This is an unnoticed work of PM in the field of sanskrit *citrakāvya*. It contains the description of six seasons and their relation with Kṛṣṇa in 19 different poetic designs (*bandhas*) and thus called a fine specimen of *bandha-kāvya*. Here the verses are also composed in different types of chimes.

It is an unpublished work, the colophon of which is as follows :

ṛtusamhāro yaṁ puruṣottama-miśreti vyaktamāste⁷ //

The text is followed by a beautiful comm, called *bandha-mañjarī* in the same MS. The ending of the comm runs like :

iti śrī yamaka-ṛtusamhāre bandha-mañjarī samāptā⁸ //.

2.3 Pracāṇḍa-vṛkodara⁹ :

Pracāṇḍa-vṛkodara is another contribution of PM to the field of Sanskrit drama. It is one among the ten varieties of *rūpakas* consisting of one act only.

The basic source of the work is *Mahābhārata*. *Vīra*, *Karuṇa* and *Raudra* are the main poetic sentiments of this drama. This *rūpaka* is described as staged during the 'mandirāyana' festival of Lord Jagannātha.

The MS of the text is preserved in the Parija Library, Utkal University, from which the colophon is found as follows :

brahmāṇḍa-nyadhiprṣṭha-deśam anīśam xxx xxx
vibhrāṇaṁ puruṣottamasya sukaver jīyādidam rūpakam¹⁰ //.

2.4 *Nīlādrinātha-śatakam* (NNS)¹¹ :

The NNS is a remarkable work in the literary career of the poet PM. It consists of both prayers and descriptions of Lord Jagannātha in 131 verses composed in *Yamaka* style. The ten incarnations of Lord Jagannātha have been described with elaborate details in the name of *līlā* of Śrīkrṣṇa.

The benediction of the work is the same as found in the other two works of the poet, i.e., *Yamaka-bhāgavata Mahākāvya* and *Saṅgīta-nārāyaṇa* (SN), as follows :

nīlādri-kandarānandi-mandarālaya-vanditam /
vande vandāru-mandāram indirā-mandiraṁ mahah //

The Poet introduces himself as PM simply in the second verse of the work but in the concluding verse he seems well known by the honorific title, i.e., KR. as is evident from the following illustrations :

dātum phalaṁ puruṣottama-mīśra eṣaḥ / NNS-2/ and
raciteyam āśu kaviratna-sūriṇā / NNS-131 //

The work is published in the *Manoramā*, a sanskrit magazine edited by Ananta Tripathy Sarma and the date of the work is 1644 A.D.¹².

2.5 *Yamaka-bhāgavata Mahākāvya*¹³ :

Next to NNS, *Yamaka-bhāgavata* is a grand success of

Kaviratna Puruṣottama Miśra (KRPM). It delineates the sport of Śrīkṛṣṇa in 8 cantos with 501 verses composed in Yamaka style. This is a marvellous contribution of the poet to the field of Orissan Sanskrit Mahākāvya as well as Citrakāvyas.

The basic source of the work is the Śrīmadbhāgavata.

The names of the work and poet are found in the introductory verses of the text i.e.

*puṇyaṁ yamaka-kāvyaena vṛttaṁ bhāgavataṁ śubhaṁ /
puruṣottama-miśreṇa kaviratnena tanyate. //*

The exposition of mahāyamaka is found in the description of the Summer as follows :

kāsārasevām adhunā ditānām

kāsārasevā madhunāditānām /

kā sārasevā madhunādi tānām

kāsārasevā madhunāditānām //

The ending of each canto runs like, *iti śrī-kaviratna-puruṣottama-miśra-viracite yamaka-bhāgavate mahākāvye aṣṭamaḥ sargaḥ /*.

2.6 Saṅgīta-nārāyaṇa (SN) :

The SN, an extant text on Indian musicology is another superb creation of KRPM. It reveals the aspects of vocal music (*gīta*), dance (*nṛtya*) and instrumental music (*Vādyā*) in four chapters. It has wide popularity in Orissa and neighbouring states like Andhra and Bengal. It is published by Orissa Sangita Nataka Academy, Bhubaneswar in 1966 but no study has been made on it yet.

The authorship of the work is attributed to Jagannātha Nārāyaṇa Deva of Khemuṇḍi estate in Ganjam district of Orissa who expresses his indebtedness to his preceptor KRPM in the concluding verse of the work, i.e.,

yadadhītaṁ kaviratna-puruṣottama-miśrato mayā sudhiyā ¹⁴ /.

The date of the work is tentatively fixed as sometime after 1646 A.D.¹⁵

2.7 Tālasaṁgraha :

Tālasaṁgraha is a work on music written by KRPM. It is referred to in the SN in the following line :

atrāsmad-guru-kaviratna-miśrāṇām-prasiddha-tālasaṁgrahādaḥ ¹⁶ /

The text is yet to be discovered.

2.8 Alamkāra-candrikā :

This is a work on Sanskrit Poetics. The name of this is found from KR's SN, i.e., *mat-kṛta-alamkāra-candrikāyām sarve prapañcitāḥ* ¹⁷ / The same conclusion has been given by P.K. Miśra in his work ¹⁸.

2.9 Gopagovindam :

This is a poem written by KR and accepted as one of the imitations of *gītagovinda*. Gaṅgādhara Bala in his paper, 'Sanskrit and prakrit literature' gives hints on it ¹⁹.

2.10 Rāmacandrodaya :

KR had composed three *prabandhas* on the theme of *Rāmāyaṇa* in *Śuddha* ²⁰ style. Reference to *Rāmacandrodaya* is found in the SN viz "*asmad-guru-kaviratna-puruṣottama-miśrāṇām rāmacandrodaya-prabandhe*" ²¹.

Two other works, i.e., *Rāmābhyudaya* and *Bālarāmāyaṇa* are referred to by M. Krishnamachariar ²² and T. Aufrecht ²³ in their celebrated works respectively.

2.11 Commentary on Hamsadūta :

Besides the above mentioned creative works, KR had wide reputation as a good commentator. His commentary on *Hamsadūta*

of Rūpagosvāmī, called *Manohārīnī*, is a critical production available both in Bengal and Orissa. It is not published and it is extant in the form of palm-leaf MS²⁴. The date of the work is 1626 A.D.²⁵.

2.12 Commentary on *Anargharāghava* :

KR's Comm on the drama *Anargharāghava* of Murāri Miśra is available now in palm-leaf MS form²⁶.

The date of the work as mentioned in the work is 1628 A.D.²⁷ when Gajapati Narasimha Deva, son of Gajapati Puruṣottama Deva was the ruler of Khurdha.

2.13 Commentary on *Naiṣadhiyacaritam* :

PM has also commented on the *Naiṣadhiyacarita* of Śrīharṣa, a fragment of which is available in Orissa state museum²⁸. At the end of the 1st Canto he pronounces his identity and the name of his father and gotra as follows' :

śāṇḍilyānvaya-dugdha-vāridhi-sudhā-dhāmā dharitrī-talā
laṅkāro madhurān avadya-guṇavān ānanda-miśro bhavat /
tat-sūnoḥ puruṣottamasya viduṣām ānanda-hetau kṛtau
śrīman naiṣadha-kāvya-cāru-vivṛtau sargoyam ādyo gataḥ //

2.14 Commentary on *Kumārasambhavam* :

PM also wrote a comm on the *Kumārasambhava* of Kālidāsa. It is available neither in MS nor in printed form. But according to late H.K. Mahatab, PM was a famous commentator and he had written a comm on *Kumārasambhava* between 1600-1680 ²⁹A.D.

Besides the above said works, PM was also credited with some other texts which W.W. Hunter, a historian of great reputation mentions in his work as follows :

2.15 *Kṣetra-māhātmya* :

This work is an account of the different holy places of Puri and the deities worshiped there.

2.16 *Nīlādri-māhātmya* :

The sanskrit work is on Lord Jagannātha and his temple.

2.17 *Samasta-kavimānaṅkara-ṭikā* :

This is a Oriya Sanskrit commentary on all the Sanskrit poets of Orissa.

2.18 *Amarakoṣa-ṭikā* :

This is a sanskrit commentary on the sanskrit lexicon *Amarakoṣa*.

3. Last Line :

It is a pity that except *SN*, not a single work of this celebrated scholar has been published to gain the approbation of the scholars of the world. As the research on MSS in Orissa is still going on, it can be viewed in this line, therefore, that the poet KRPM may be ascribed with other works in future.

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संस्कृतचम्पूकाव्यं प्रति

उत्कलराज्यस्य दानम्

ब्रजकिशोर नायकः *

संस्कृतसाहित्ये विद्यमानेषु नैकेषु विभागेषु काव्यविभागोऽन्यतमः । काव्यविभागेऽस्मिन् नैकेषां राज्यानां महाकवीनां सुमहद्दानमवश्यमेव निभालनीयम् । आलङ्कारिकैः काव्यस्यास्य प्रथमं गद्यपद्यत्वेन विभागद्वयं परिकल्पितम् । तत्रास्माकमखिलं प्राक्तनसंस्कृतवाङ्मयं पदैर्विनिबद्धमस्ति । पद्यरचनापेक्षया गद्यरचनात्यन्तं विलम्बम् । अतः कथितमस्ति “गद्यं कवीनां निकषं वदन्ति” इति । अनन्तरं गद्यपद्यमयमुभयात्मकं काव्यमप्यक्षिप्तक्षयीभवति । काव्यमिदं मिश्रकाव्यं चम्पूकाव्यापर-पर्यायमित्यभिधीयते । अस्माद् विलक्षणकाव्यात् कश्चिद्भिन्नः आनन्द-विशेषोऽनुभूयते इति तत् तत् कवीनां मतं दृश्यते^१ । चम्पूकाव्यस्य लक्षणमित्थं कृतमस्ति विश्वनाथकविराजेन - “गद्यपद्यमयं काव्यं चम्पूरित्यभिधीयते” । संस्कृतवाङ्मये नैकानि चम्पूकाव्यानि सन्ति सुप्रथितानि । प्रायशः इदानीं तनगवेषणात् २४७ संख्यकानां चम्पूकाव्यानां नामानि परिगणितानि डा. छविनाथ त्रिपाठिना तस्य शोधप्रबन्धे^२ । परन्तु परिगणनमिदं न यथार्थं तत्त्वं प्रददाति । यतो हि ततोऽप्यधिकानि चम्पूकाव्यानि भवन्ति दृग्गोचराणि ।

चम्पूकाव्यानां रचनाधारा ख्रीष्टीयषष्ठशताब्दीतः सप्तमशताब्दीतो वा प्रारब्धेति ऐतिह्यविदां मतमस्ति । इदानीं यावत्लिखितेषु चम्पूकाव्येषु प्रायशोऽधोलिखितानि दशसंख्यकानि चम्पूकाव्यानि सन्ति विदुषां सुपरिचितानि । यथा :- १) त्रिविक्रमभट्टस्य नलचम्पूः, २) सोमदेवस्य यशस्तिलकचम्पूः, ३) भोजस्य चम्पूरामायणम्, ४) अभिनवकालिदासस्य भागवतचम्पूः, ५) अनन्तभट्टस्य भारतचम्पूः, ६) शेषकृष्णस्य पारिजात-हरणचम्पूः, ७) जीवगोस्वामिनो गोपालचम्पूः, ८) कविकर्णपूरस्य

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आनन्दवृन्दावनचम्पूः, ९) नीलकण्ठस्य नीलकण्ठविजयचम्पूः, १०) वेङ्कटाध्वरिणः विश्वगुणादर्शचम्पूः । एतानि काव्यानि काव्यरसिकानां विपश्चितामवश्यमेव सन्ति दृष्टिपथागतानि । परन्तु उत्कलप्रान्ते पुनः नैकानि चम्पूकाव्यानि सन्ति विरचितानि महाकविभिः यानि खलु सुधियां दृग्गोचराणि न जातानीति धिया केषांचित् चम्पूकाव्यानां विषये सामान्यतया परिचय-प्रदानमेवास्य शोधसन्दर्भस्य उद्देश्यम् । अष्टादशशताब्दीतः उत्कलप्रान्ते चम्पूकाव्यरचना समजनीति मदीयमनुसन्धानमस्ति, परन्तु ततः पूर्वमपि चम्पूरचना स्याद् यदि केनचिद् ज्ञातं भवेदयं जनो निवेदनीयः । अहं तावत् चतुर्दशसंख्यकानां चम्पूकाव्यानां नामानि जानामि येषु भगवतो जगन्नाथस्य प्रसिद्धां घोषयात्रामवलम्ब्य द्वयं, चन्दनयात्रामवलम्ब्य द्वयं भगवन्तमवलम्ब्य त्रयम्, ऐतिहासिकतथ्यमवलम्ब्य द्वयं, राधाकृष्णयोर्मिलनमुजीत्यैकं, काल्पनिकं त्रयं, जगन्नाथदेवमुररीकृत्यैकम् । एवं संकलनेन चतुर्दश ।

काव्यानाम् एतेषां नामानि

कवीनां नामानि

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|----------------------------|-----------------------------|
| १) गुण्डिचाचम्पूः | वक्रवाक् चक्रपाणि पट्टनायकः |
| २) गुण्ड्याचम्पूः | कविचन्द्रः पीताम्बरमिश्रः |
| ३) चन्दनचम्पूः | काव्यकण्ठः सदाशिवमिश्रः |
| ४) चन्दनयात्राचम्पूः | नीलाम्बर आचार्यः |
| ५) नवकिशोरचम्पूः | भागीरथी मिश्रः |
| ६) वामनचम्पूः | पुरुषोत्तमरथः |
| ७) आनन्ददामोदरचम्पूः | भुवनेश्वरमिश्रबडपण्डा |
| ८) गङ्गवंशानुचरितचम्पूः | वासुदेवसोमयाजी |
| ९) भञ्जमहोदयम् | नीलकण्ठमिश्रः |
| १०) किशोरचन्द्रानन्दचम्पूः | कविसूर्यबलदेव रथः |
| ११) परिणयचम्पूः | सुदर्शनमिश्रः |
| १२) प्रेमसागरचम्पूः | यदुनाथसिंहमहापात्रः |
| १३) मृगयाचम्पूः | कविराजभगवान् ब्रह्मा |
| १४) माधवचरितचम्पूः | हरिशर्मा |

एतेषु चम्पूकाव्येषु केषांचिदेव काव्यानां विषये सामान्यतया किञ्चिदेव दिग्दर्शनं क्रियते । विस्तृततयालोचनेन एको ग्रन्थो भवेत् । अतो विदुषां समक्षं स्वल्पीयसा कालेन किञ्चित् प्रस्तौमि ।

गुण्डिचाचम्पूः

काव्यमिदं चक्रपाणिपट्टनायकविरचितमद्यावधि केनापि न प्रकाशितम् । श्रीजगन्नाथसंस्कृतविश्वविद्यालयस्य गवेषणाविभागपक्षतः काव्यमिदमचिरादेव प्रकाशतां गमिष्यतीति संभाव्यते । जगन्नाथदेवस्य द्वादशयात्रासु प्रसिद्धा यात्रा भवति रथयात्रा घोषयात्रा गुण्डिचायात्रा वा । तामेवावलम्ब्य विरचितेयं चम्पूः । यस्य मङ्गलाचरणश्लोकोऽधस्तात्लिख्यते -

सद्यो भिन्नाञ्जनाभः कनकचयलसच्चक्षुरालिङ्गिताङ्गः

स्निग्धोगम्भीरनादास्त्रिजगतिजनतालोचनालीविनोदः ।

भूलक्ष्मीमोदकारी त्रिदशपतिधनुर्भूषणालङ्कृतोऽसौ

पायान्नीलाद्रिनाथो नवमुदिरवरो जीवनाधारमूर्तिः ॥

काव्यमिदं १७७८ ख्रीष्टाब्दे विरचितमिति उत्कलराज्यस्य ऐतिहासिकविदा केदारनाथमहापात्रेण कथितम् * ।

कविनापि स्वयमेवेत्थं लिखितमस्ति :-

समाप्ता गुण्डिचाचम्पूरियमत्यन्तदुर्लभा

कृता कायस्थजेनापि कृतिना चक्रपाणिना ।

वीरके शरिभूपस्य रामबाणाङ्ककेऽसिते

कार्तिकेकादशीकाव्यवासरे रचिता मया ॥

अस्य कवेः विषये एका कथा श्रूयते । रमणीयवस्त्रेण वक्रदारुणा च विभूषिताय कदाचिद् भगवानरथनामकः कविः कश्चित् समागत्यास्मै उक्तवान् -

किं वाससा चित्कणकुञ्चितेन किं दारुणा टङ्कुरटङ्कुरेण ।

यद्यस्ति काचिद् वचसां विभूतिः तदा हि मे स्यान् मनसो वितृप्तिः ॥

एतदाकर्ण्य कविः झटित्येवोत्तरमददात् -

किं वाससा नात्र विचारणीयम् वासः प्रधानं खलु योग्यतायाः ।
पीताम्बरं वीक्ष्य ददौ तनुजां वीताम्बरं यद्गगलं पयोधे ॥

गुण्डिचाचम्पूः

नारायणशतकटीका-जातकालङ्कारटीका-रामविरुदावली-
पीताम्बरीचण्डी-प्रभृतीनां ग्रन्थानां रचयिता पीताम्बरमिश्रः चम्पूकाव्यमिदं
व्यरचयदिति जानामि एतावदेवाहम् ।

चन्दनचम्पूः

जगन्नाथपूर्या दोलामण्डपसाहीवास्तव्यस्य विंशशताब्द्या-
मस्यामबस्थितस्य प्रख्यातस्य विदुषः सदाशिवमिश्रस्य (यस्यनाम्ना पुर्या
श्री सदाशिव-केन्द्रीय-संस्कृत-विद्यापीठं विद्यते) कृतिरियम् । ग्रीष्मर्तौ
भगवतो जगन्नाथस्य चन्दनयात्रा वैशाख-शुक्लपक्षतृतीयातः
एकविंशतिदिनानि यावत् परिपाल्यते । जगन्नाथस्य चलन्तीमूर्तिः
मदनमोहनाख्या श्रीमन्दियन्नरेन्द्र पुष्करिणीं विमानेन वारद्वयं समागत्य तत्र
पुष्करिण्यां स्नानं नौविहारादिकं करोति । इदमेव कथावस्तु काव्येऽत्र
वर्णितमस्ति । काव्यमिदं १९०० ख्रीष्टाब्दे प्रकाशितम् ।

चन्दनयात्राचम्पूः

नीलाम्बर आचार्येण विरचितमिदं काव्यम् उत्कलराज्यस्य संग्रहालये
भुवनेश्वरे (Manuscript No. 37) विद्यते । कविः कौत्ससगोत्रे जनुर्लब्धवानिति
काव्यादस्माद् ज्ञायते । तथाहि - “प्रख्यात विद्वद्धुरन्धरः स्वच्छकौत्ससवंशाङ्कुरः
कतमवचसा समुज्ज्वलीकरणाय श्रीभगवतो जगन्नाथदेवस्य चन्दनयात्रा
चरितानुवर्णनमारभ्यमाणः समादिष्टः +++ ।”

आनन्ददामोदरचम्पूः

कटकमण्डलान्तर्गते तिगिरियाग्रामे लब्धजन्मना
भुवनेश्वरमिश्रवडपण्डामहोदयेन काव्यमिदं निरमायि । इदं काव्यं
प्रकाशितमिति श्रूयते । परन्तु मया नावलोकितम् ।

गङ्गवंशानुचरितचम्पूः

प्रख्यातकविना वासुदेवरथसोमयाजिना गङ्गामण्डले लब्धजनुषा विरचितं दशसंख्यकपरिच्छेदात्मकम् ऐतिहासिकं चम्पूकाव्यमिदं नागरीलिप्या १३७३ ख्रीष्टाब्दे भुवनेश्वरस्य ओडिशाराज्य-पर्यटन-सांस्कृतिकव्यापार-निदेशालयपक्षतः प्रकाशितम् । प्रमिलादेव्या काव्यस्योपरि (७०) पञ्चाशत्पृष्ठात्मिका भूमिका लिखितास्ति । प्रथमपरिच्छेदतः पञ्चमपरिच्छेदं यावद् जगन्नाथस्य वर्णनं जगन्नाथमन्दिरचित्रणं जगन्नाथस्य स्तुतिः गुण्डिचायात्रावर्णनं षष्ठे प्रावृड्वर्णनं सप्तमे उत्कलराज्यस्य नैकेषामैतिहासिकग्रामाणां वर्णनमष्टमतो दशमं यावद् गङ्गवंशभूपतीनां चरितवर्णनं विहितमस्ति । काव्यमिदं १७६०/१७६१ तमे ख्रीष्टाब्दे लिखितमिति प्रमाणं लभ्यते * ।

जगन्नाथदर्शने कविः व्याकुलः सन् वदति -

गन्तव्या दुरितापनोदनकरी तीर्थावली शक्तितो

हन्तव्या विषयानुबन्धविषमा दुर्वासना दूरतः ।

प्रष्टव्यो गुरुरेव संशयपदं नत्वा पदाम्भोरुहे

द्रष्टव्यो नवनीलशैलशिखरे वृन्दाटवीचन्द्रमा ॥१-२७

यत्र श्रीजगदीशपादतुलसी पत्राग्रमात्रस्पृशे

ब्रह्माद्याः स्पृहयन्ति निर्जरगणाः मर्त्येषु वा का कथा ।

तत्र श्रीपुरुषोत्तमे मुररिपोः श्रीगुण्डिचालोकने

केषां साधुसचेतसां न वलते गन्तुं च रन्तुं मनः ॥ १-३६

भञ्जमहोदयम् :

केन्दुझरमण्डलान्तर्गतनरसिंहपुरशासने लब्धजनुषा नीलकण्ठमिश्रेण चम्पूकाव्यमिदं गङ्गवंशानुचरितमनुसृत्याष्टादशशतके व्यरचीति एतद्ग्रन्थावलोकनाद् ज्ञायते । काव्यमिदं १३४६ तमे ख्रीष्टाब्दे कटकनगरीस्थख्रीष्टमहाविद्यालयस्य प्राक्तनसंस्कृतार्थ्यापके न वानाम्बराचार्येणेदंप्राथम्येनोत्कललिप्या संस्कृतभाषया प्रकाशितम् । नागरीलिप्या न प्रकाशितमिदं काव्यम् । अस्य काव्यस्योपरि शोधसन्दर्भो लिखितो मे मार्गनिर्देशकत्वेन परिडाविजयकुमारेण केन्दुझर-

मण्डलस्योदयपुरस्य महाविद्यालयस्य संस्कृताध्यापकेन । अत्र विद्यमानेषु दशसंख्याकेष्वङ्केषु ३७९ संख्याकाः श्लोकाः सन्ति येषु प्रायशः केन्दुझर-स्यैतिह्यं वर्णितमस्ति । अत्र वैतरणीनद्याः उत्पत्तिप्रकारकथनं पुलिन्दानां नृत्याखेटनं राजवंशानुकीर्तनं देवमन्दिरादीनां वर्णनं तत्र तत्र स्थितानां देवानां स्तुतिः प्रसिद्धनगरनगरीनदीनां वर्णनञ्च दृश्यते । कविना स्वयमेव तस्य पश्चिमो ग्रन्थशेषे प्रदत्तो विद्यते -

ग्रामस्थो नरसिंहदेवनृपतेः श्रीदिव्यसिंहसुधीः

श्रीमद्वत्सकुलोद्भवः स सुषुप्ते देवीं सुवर्णावयम् ।

दुर्गोपासकनीलकण्ठकविना तेन स्वशक्त्या कृतं

नूतनं नाटकरत्नमेतदनिशं विद्वन्मुदे जायताम् ॥

अत्र श्लोके 'नाटकरत्न'मिति कविना यत्लिखितं तन्न विचारसहम् । विषयेऽस्मिन् केदारनाथमहापात्रस्य ऐतिहासिकस्य मतं किञ्चित्लिख्यते -

It is not a drama in the real sense but like the famous "गङ्गवंशानुचरितचम्पूः". -It is written in the form of a dialogue between two yakṣas named Anaṅgakalevara and Priyambada who being cursed by Kubera came from heaven to this holy Bhāratavarṣa for making penance for their sin; the two descended near the Gonāsikā hill, the source of the holy Vaitaraṇī River and visited all the holy places on its bank. In course of conversation between the two, the author has narrated the history of the Keonjhar state through which this sacred river flows from early times up to the time of his patrons Balabhadra Bhañja (1764 to 1792 A.D.) who is the real hero of this work. The traditional geneology given in this work is of course not acceptable. But it supplies ample materials for the history of the eighteenth century. Its special feature is the description of the eight hill forts under the king of Keonjhar with the military strength of each, which is very scarcely found in the sanskrit work.

किशोरचन्द्रानन्दचम्पूः

काव्यामिदमुत्कलप्रान्तेऽत्यन्तं सर्वेषां परिचितमस्ति । काव्यस्यास्य कविः कविसूर्यो बलदेवरथः उत्कलेषु गङ्गामण्डले बृहत्खेमुण्डिग्रामे १७७९

तमे स्त्रीष्टाब्दे जनिर्लेभे १८४५ स्त्रीष्टाब्दं यावच्च व्यराजत । अयं कविः यथा संस्कृतसाहित्यरचनायां धुरीण आसीत् तथा उत्कलसाहित्येऽपि । राधाकृष्णयोः मिलनमुपजीव्य रचितानि नानारागरागिणीसमुल्लसितानि ककारादिक्षका-रान्तैश्चतुस्त्रिंशद्वर्णैरारब्धानि चतुस्त्रिंशत् उत्कलभाषासङ्गीतानि तावन्तः संस्कृतश्लोकाः संस्कृतगद्यानि चात्र काव्ये विद्यन्ते । रघुवंशे यथा कालिदासेन स्वर्गवर्परिहारात्मकः श्लोको लिखितस्तथा कविना काव्यस्यारम्भेऽपि -

वववस्त्वहिफटा नटाचरणलम्पटाङ्घ्रिद्वयं
महः क्व च लसन्महारजतजातिजैतं पुनः ।
तयोः क्व घटनाविधौ कवनकल्पनं स्वल्पधी-
रहं क्वच कथं हठादुदितमीदृशं साहसम् ॥

अस्य गद्यभाग आकर्षणीयः -

“कथमहमिह महितमहिममहोदधेर्महेन्द्रमणिमयूखसन्दोहसहोदराङ्गमहसो विहारशालिनो मधुरे मधौ वधूदितन्यायान्वयसिद्धान्तितस्य सर्वेश्वरस्य शीनन्दनन्दनस्याखण्डतपोमण्डलपिचिण्डिलीकृतानेकानेहसो भगवतो मार्तण्डस्य सुकृतकृतावतारस्या राधया सह लीलां लोकोत्तरामल्पधीर्जल्पामीति कविश्चिन्तयामास ।”

भगवतः श्रीकृष्णस्य नितम्बिनीजनमनः क्षोभक्षमं मुरलीशब्दं वृषभानुकन्या राधाशृणोत् । ततः शीखण्डमुकुटस्यानिर्वचनीया कान्तिस्तल्लोचनं चुचुम्ब । तदारभ्य सा राधा धैर्यच्युता जाता । अनिशमन्तर्विलापः प्रससार । सर्वासु दिक्षु श्रीकृष्णकान्तिराविरभूत् । काव्यस्य प्रारम्भेऽयं भावः कविनेतृत्वं वर्णितः -

नादः कोऽपिनितम्बिनीजनमनः क्षोभक्षमः शुश्रुवे
कान्तिः कापि लसत्कलापमुकुटालम्बाचुचुम्बाम्बके ।
धैर्यं तत् प्रभृति स्खलत्यपि वलत्यन्तर्विलापो बला-
दशान्तं सखि दृश्यते किमभितो माहेन्द्रनीलं महः ॥

अत्यन्तं प्रौढास्य रचना । शब्दार्थयोः सौष्ठवं भाववैशद्यं भावानुरूपशब्दसंघटनं कल्पनाविलासत्वमित्यादिषु विषयेषु कवेः

प्रावीण्यमनुभूयते प्रतिपदम् ।

इत्थं परिशीलनेन ज्ञायते संस्कृतचम्पूकाव्यं प्रति उत्कलीयानां
कविवराणां सुमहद्दानमस्ति । इति शम् ।

References

१. (क) गद्यावली पद्यपरम्परा च प्रत्येकमप्यावहति प्रमोदम् ।
हर्षप्रकर्षं तनुते मिलित्वा द्राक्वात्यतारुण्यवतीय कन्या ॥
जीवन्धरचम्पूः
(ख) गद्यानुबन्धरसमिश्रितपद्यसूक्तिः
हृद्या हि वाद्यकलयाकलितेव गीतिः ॥ चम्पूरामायणम्
२. साहित्यदर्पणः षष्ठपरिच्छेदः ।
३. चम्पूकाव्यका आलोचनात्मक एवं ऐतिहासिक अध्ययन ।
4. From this it is known that Cakrapāṇi finished this work in the
Ram (3) and Bana (5) 53rd Aṅka of Vīrakeśarī Deva on
Kārtika Kṛṣṇa Ekādaśī Friday. Its corresponding date in the
Christian era being the 16th October 1778. The fifty third
Aṅka of Vīrakeśarī Deva was current from the third Sept.
1778 to 22nd Sept. 1779 A. D.
5. So the work was written in 1760 A.D. or 1761 A.D. when
Rāma Rāja II was ruling peacefully at Kumbhilla. It seems
that the poet received some presents from this kind to which
veiled reference is made in the text after verses 64 of the
first Chapter. (A Descriptive Catalogue of Sanskrit
Manuscripts of Orissa.) अहो लाटकर्णाटादीन् नरपतीनतीत्य वैभवमात्रावलोकनेन
मया वृथा रामराजोऽनुसृतः । (गङ्गवंशानुचरितचम्पूः)



Clips from the Novelty of Interpretation of LAKṢMAṆA BHAṬṬA'S RASIKARĀṄGADĀ COMMENTARY ON GĪTAGOVINDA

* *Rajashree Padhi*

Introduction :

Orissa has immense contribution to the world of Sanskrit literature, and particularly Jayadeva's *Gītagovinda* being the glittering star. A poetic creation or an art of any level should not be confined to the domain of scholars or critics. Its worth should be judged by the appeal of the popular mass. In this connection Jayadeva's *Gītagovinda* is par-excellence. Though its response is not like *Rāmāyaṇa* and *Mahābhārata*, yet its small structure has entered into the heart of hearts of people and has created a vibration through out India and the world. It is only because of the style and language in which it has been composed.

Besides, its innumerable commentaries testify its wide appreciation out of which *Rasikarāṅgadā ṭīkā*(RR) of Lakṣmaṇa Bhaṭṭa, a resident of Puri in the year 1664, is one that deserves a special position for its clarity of expression¹, innovative representation and simplicity of language. The commentator Lakṣmaṇa Bhaṭṭa utilises his profound knowledge in Mythology, *Purāṇa*, Grammar in explaining each of the ślokaś of the *Gītagovinda* and solves the riddles² there, coming across the context. Here is an humble attempt to sort out some of the samples of his explanation from Canto-I.

Commentators' difference of interpretation :

In the first śloka of *Gītagovinda*, Jayadeva has clearly indicated the subject matter of the *Kāvya* as the शृङ्गार क्रीडा of Rādhā and Kṛṣṇa in solitude. In order to present the subject matter Jayadeva

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has brought Nanda, Kṛṣṇa's father into picture and Nanda has ordered Rādhā to take the terrified Kṛṣṇa at the advent of a cloudy and terrible night which indirectly gives scope to them for their enjoyment. The person Nanda in the expression नन्दनिदेशतश्चलितयोः is identified by many commentaries as the King of cowherds and the father of Kṛṣṇa. But the commentator Lakṣmaṇ Bhaṭṭa has deviated from the traditional view and gives a new idea and meaning on grammatical basis which appears befitting and suitable to the situation very much. According to the commentator नन्दयतीति नन्दः । स चासौ निदेशश्चेति किं वा नन्दनीयः श्लाघनीयः आशंसनीयः इति यावत् । द्वयोरभिलषणीयः इत्यर्थः । तादृशो यो निदेशः प्रकरणात् सखीवचनमिति लभ्यते । Categorically he has mentioned the सखी as वृन्दा । केलिसदनप्रवेशाय कृतयत्नाया वृन्दाया निदेशेनैव कुञ्जसंगमनमिति ³। The word भीरु has also not been used to express the timidity of Kṛṣṇa as it contradicts a masculine figure to be afraid of a dark night. So wisely the commentator has changed the view to say that हे राधिके , श्रीकृष्णाकाङ्क्षितसाधिके , यस्मादयं ते प्रियतमः नक्तं , पूर्वरात्रौ भीरुः त्वां विनाऽन्याभिः कृतवसन्तोत्सवन्त्यदिजनितापराधो भययुक्तः , तस्मात्त्वमेव इमं त्वन्निमित्तानुभूत-बहुविधमन्मथव्यथं गृहं केलिसदनरुपं कुञ्जं प्रापय ।⁴

Here Lakṣmaṇa Bhaṭṭa tries to bring coherence to the meaning where there is a clear-cut contradiction of Nanda's direction to Rādhā to send Kṛṣṇa back home whereas Rādhā and Kṛṣṇa fell in love and engaged in amorous sport in a sporting grove. So these two versions confirm each other with a different traditional belief and usual life of village folk. Of course the word रहः prompts one to think the love is blind, as a result of which Radha and Kṛṣṇa fell in love and slipped to the sporting grove where they indulged in love secretly. So the only key of secret love has such force where Nanda being the friend of Rādhā sends them to be united. Thus Nanda, the father of Kṛṣṇa, is appearing quite relevant to the context. Again this interpretation is definitely praiseworthy keeping Indian, specially Orissan tradition in view where father's interference for रहःकेलि is totally unwelcome. But so far the meaning structure is concerned

Nanda cannot be नन्दनीयः वचनः because the कर्ता will be अप्रत्यक्ष here. But this is a laudable interpretation.

Proceeding further, we find that in order to clarify the subject matter, its style etc. Jayadeva has written that वाग्देवताचरित-चित्रितचित्तसम्पन्न पद्मावतीचरणचारणचक्रवर्ती where also we find the genuineness and uniqueness of the commentator⁵ to explain the word वाग्देवता and पद्मावती. In *Sarvāṅgasundarī* (SS) and *Śrītirañjanī* (SR) commentaries we find वाग्देवता as Sarasvatī वाचाभिमानिनी देवता वाग्देवता or वाग्रूपा-देवता वाग्देवता इति ।

But Lakṣmaṇa Bhaṭṭa has explained the word as वाचां वक्तव्यत्वेनोपस्थितानां तत्केलिमयीनां देवता श्रीकृष्णः एव न तु वाग्देवी । स वाग् यया तस्या गुणान् गृणीत इति ।⁶ Keeping aside Sarasvatī he has established his hero to whom he is going to glorify through out the *Kāvya*. Again the word Padmāvatī has been described as Lakṣmī in *Sarvāṅgasundarī* and जयदेवस्य निजनायिका in *Śrītirañjanī*. But here the commentator has taken the word as Śrī Rādhā. He has nicely shown its derivation as पद्मं लीलाकमलं सौभाग्यद्योतकं रेखारूपं वा विद्यते करे यस्याः सा पद्मावती श्रीरधा. To establish his notion he has quoted ब्रह्माण्ड पुराण । “रधा पद्मावती पद्मा पद्महस्ता च विस्तृतेति. Going to connect the words चरण-चारण-चक्रवर्ती with Śrī Rādhā⁷ he has said that तयाश्चरणयोर्निमित्तभूतयोः तत्सन्तोषार्थमित्यर्थः । चारण चक्रवर्ती नर्तकः सार्वभौमः । विचित्रनृत्यादिना तदाराधनतत्परः । Since Jayadeva's *Kāvya* deals with the erotic activities of Rādhā and Kṛṣṇa, the commentator thought it to be more appropriate to take the word Padmāvatī as Rādhā giving aside other views and according to him the poet has tried to propitiate Rādhā by different dance activities and beg blessings to describe their रतिकेलि.

By interpreting वाग्देवता with Kṛṣṇa and Padmāvatī with Rādhā the commentator ends up all controversies relating to the identification of Padmāvatī as the wife or heroine of Jayadeva. By accepting Padmāvatī as the heroine of Jayadeva, inconveniences occur taking note of the-then conservative Brahmin society where a wife was dancing according to her husband's desire. This seems something peculiar and impracticable. The Verse पद्मावती-चरण-

चारण-चक्रवर्ति⁸ mentions Rādhā and Kṛṣṇa twice in one sentence which appears like repetition. Had he taken Sarasvatī and Lakṣmī for वाग्देवता and Padmāvatī respectively, there would have been no controversy for the identification of Padmāvatī as the heroine of Jayadeva. It is the convention of the poets to pray Sarasvatī at the beginning of their works. Jayadeva took up the tradition. So why should we not accept वाग्देवता and Sarasvatī? However, a devoted poet of Rādhā and Kṛṣṇa has composed for the sake of his lord is somehow not completely presenting incoherent meaning.

Uniqueness of the commentator :

Again the commentator has a deep knowledge of the rhetorics where the characteristics of a hero and heroine are depicted. Who does not know the famous *Daśāvatāra Stotra* of poet Jayadeva? Explaining the *Stotra*, the commentator has specified the characters of the Supreme Soul as the greatest hero through different stages. This classification of the hero Kṛṣṇa on the basis of his heroic activities is not found in commentaries *SS* and *SR*. Describing the first *Mīnāvatāra*, the commentator has categorised Kṛṣṇa as *Dakṣaṇāyaka*. Since he has performed a very difficult task which has not been done by any divine being. According to the commentator the दक्षनायकगुण has been described as दुष्करः क्षिप्रकारी यस्तं दक्षं परिचक्षत इति । While the cosmic soul has rescued the earth in the form of a tortoise⁹ and performed his work steadily till the end, the commentator has described his qualities as स्थिरतालक्षणनायकगुणः saying his characteristics as¹⁰ —

अङ्गीकृतार्थापरित्यागरूपदृढव्रतत्वं च ।

प्रतिज्ञानियमौ सत्यौ स सुदृढव्रत इति ॥

In the form of a boar when the supreme soul saved the world on the tip of his tooth expressing his excess power, he has been categorised by the commentator as —

बलीयः नायकः - प्राणेन महतापूर्णो बलीयान्निति कथ्यते इति-

In the form of *Narahari* the God killed *Hiranyakaśipu* with much vigour, so the commentator has specified his qualities as —

तेजस्वितारूपनायकगुणः by saying 'तेजोधामे प्रभावश्चेदुच्यते द्विविधं बुधैः' ।

Acquiring the form of a dwarf, when the lord subdued Bali with humbleness in the *Vāmanāvatāra*, the commentator has viewed his qualities as विनयतारूप-नायकगुणः -

औद्धत्यपरिहारीयः कथ्यते विनयीत्यसौ

In the *Parśurāmāvatāra* the Lord showed his radiant figure to destroy the *Kṣatriyas* and his qualities are called प्रतापित्वलक्षणनायकगुणः - 'प्रतापी पौरुषोऽद्भुत शत्रुतापी प्रसिद्धभागिति' ।

In *Rāmāvatāra*, the Lord's conquering over the demon Rāvaṇa without much difficulty has been described as गाम्भीर्यलक्षणनायकगुणः - 'दुर्विबोधाशयः यस्तु स गम्भीरः इतीर्यते' ।

In *Haladharāvatāra*, the Lord has रुचिरत्व and ईश्वरतालक्षणनायकगुणः । सौन्दर्येण हगानन्दकारी रुचिरः उच्यते द्विधेश्वरः स्वतन्त्रश्च दुर्लभ्याज्ञश्च कीर्त्यत इति ।

In *Buddhāvatāra*, the Lord's pious heart has been expressed and those qualities are called as करुणत्वलक्षणनायकगुणः परदुःखासहो यस्तु करुणः स निगद्यते ।

Since the Lord is giving scope to the *Dharma* to rise by destroying *Adharma* in his *Kalkī-avatāra*, his qualities are धार्मिकत्वरूपनायकगुणः - 'कुर्वन् कारयते धर्मं यः स धार्मिकः उच्यते' ।

To sum up in वेदानुद्धरते जगन्निवहते, Jayadeva has used all present tense forms which proves the perpetual sports of the Lord and the commentator also specifies his qualities as नित्यनायकगुणलक्षणयुक्तः - 'अयं नेता सुरम्याङ्गः सर्वलक्षणान्वितः' इति ।

After describing the wonderful and supernatural activities of the supreme soul, Jayadeva has eulogised Him keeping His mundane form in view. Lakṣmaṇa Bhaṭṭa has also classified the Lord's humanitarian qualities under four categories .

स पुनः चतुर्विधः स्याद् धीरोदात्तश्च धीरललितश्च ।

धीरप्रशान्तनामा तथैव धीरोद्धतः कथितः ॥ इति ।

This classification of a hero which the commentator tries to search in Kṛṣṇa is not mentioned by the commentators of SS and SR . So, here we also find the uniqueness of Lakṣmaṇa Bhaṭṭa . In

“श्रितकमलाकुचमण्डल घृतकुण्डल कलितललितवनमाल,” the Lord has descended to the status of a *Dhīralalita Nāyaka*¹¹ whose qualities are described as

विदग्धो नवतारुण्यः परिहासी विशारदः ।
निश्चिन्तो धीरललितः स्यात् प्रायः प्रेयसीवशः ॥ इति ।

In “दिनमणिमण्डलमण्डन भवखण्डन मुनिजनमानसहंसः”¹², the Lord has acted as a *Dhīraprasānta Nāyaka* with the following characteristics.

शमप्रकृतिकः क्लेशसहनश्च विवेचकः ।

विनयादिगुणोपेतो धीरः शान्तः उदीर्यते ॥

The Lord had destroyed the invincible *Kāliya*,¹³ the King of Cobras and demons Madhu, Mura, and Naraka, in order to give relief to the residents of Gopapura and the Gods. So the commentator has categorised the Lord’s activities as *Dhīroddhata Nāyaka*.¹⁴

मात्सर्यवानहंकारी मायावीरो षण्चलः ।

विकत्थनश्च विद्वद्भिः धीरोद्भूतः उदाहृतः ॥

As a *Dhīroddhata Nāyaka* the Lord has married *Sītā* and has rightly obeyed the vow of monogamy. Thus the commentator¹⁵ says

गम्भीरो विनयी क्षन्ता करुणः सुदृढव्रतः ।

अकत्थनो गूढगर्वो धीरोदात्तः सुसत्त्वभृत् ॥ इति ।

After revealing the superhuman and humanitarian actions of the Supreme Soul Jayadeva has started his subject matter that is the description of *रतिकेलि* of *Rādhā* and *Kṛṣṇa* through different stages with a female attendant as the mediator. Who can be *Sakhī* with so much of faith has not been clarified in commentaries other than *Rasikaraṅgadā*. Giving her qualities *Lakṣmaṇa Bhaṭṭa*¹⁶ says -

स्वात्मनोप्यधिकं स्नेहं कुर्वाणान्योन्यमक्षयम् ।

विश्रम्भिणि वचोवेशादिभिस्तुल्या सखी मता ॥ इति ॥

A female messenger has been sent to *Kṛṣṇa* to invite him by *Rādhā* and being intolerant of his late arrival, she is roaming here and there with a heavy heart pining through separation. This *avasthā* of *Rādhā* is expressed as *विरहोत्कण्ठिता* which is not mentioned in other commentaries.¹⁷

उदाममन्मथमहाज्वरवेपमाना रोमाश्चकचुकितमङ्गमलं वदन्ती ।
संमोहवेपथुघ्नोत्कलिकाकुलाङ्गीमुत्कण्ठितां वदति तां भरत कवीन्द्रः ॥

Spring has arrived in the forest of Vṛndāvana to create a situation for Kṛṣṇa to enjoy with the Gopīs. *Malaya* wind is blowing as a weapon of cupid. According to Jayadeva प्रसरदसमवाणः प्राणवद्गन्धवाहः ।

The word असमवाणः is not clearly explained by others as Lakṣmaṇa Bhaṭṭa. He explains असमवाणः-अविरोधाचारिणो वाणाः To make it more clear he quotes

अपूर्वैव धनुर्विद्या मन्मथस्य महात्मनः ।
शरीरमक्षयं याति भिनत्त्यन्तर्गतं मनः ॥ इति ॥¹⁸

In the *Caturtha Prabandha* Rādhā's *sakhī* is inspiring her to join Kṛṣṇa for playful activities in spring and to attract her. She describes Kṛṣṇa's charming figure with *Maṇikuṇḍala*, *Vanamāla* and above all his attractive smiles. The commentator has quoted Bharata to establish the स्मितशालिता of the Lord.

ईषद्विकसितं गण्डं कटाक्षं सौष्ठवान्वितम् ।
अलक्ष्यदर्शनं धीरमुत्तमानां स्मितं मतम् ॥

Again पथमराग is explained by others as the उददीपकपिकालाप¹⁹ कल्पज्ञानविशेषः पथमाख्यः स्वरविशेषः । But here the commentator says that due to the separation of Rādhā, He is singing for her. त्वद्विरहोत्कण्ठापनोदाय त्वद्गुणनामाद्यङ्कित-पगानायोपक्रान्तः पथमाख्यः रागविशेष इति । Though Kṛṣṇa is dancing and enjoying in the company of Gopīs yet He badly needs the company of Rādhā. He is not enjoying anything and to convey this state the commentator quotes²⁰-

राधासङ्गे यदा भाति तदा मदनमोहनः ।
अन्यथा विश्वमोहोऽपि स्वयं मदनमोहितः ॥

At the end of the first canto there is an extra śloka 'रासोत्त्वासभरेण... (विश्रमभृतामाभीरवामभुवां)' which is not found in many other commentaries. In this śloka²¹ the commentator wishes the blessings of the Supreme soul for its readers. Again we find an uniqueness of the commentator as far as the naming of the *Sarga* is

concerned in conformity with its subject matter. To give a clear idea about the Sarga 'Sāmodadāmodara', he says that-श्रीराधा-विलास-दर्शनोत्कण्ठा-रूपेणामोदेन सह वर्तमानो दामोदरो यस्मिन्निति तन्नामायं सर्गः।²²

Thus, from these it can be clearly assumed that the commentator has deviated in many cases from his predecessors and tries to give new light to the explanation. It is no doubt praiseworthy. His scholarship also cannot be overlooked from the point that he has tried to give everything in detail with their characterisation quoting from different *Alaṅkāraśāstras* etc.²³ Through out his commentary he has referred to Rūpagosvāmī and quoted examples from *Vidagdhamādhava*, *Ujjvalanīlamani* and *Bhaktirasāmṛtasindhu*. He has also quotations from कविकण्ठपाश,²⁴ वृहद्गौतमीय, श्रीमद्भागवत, विष्णुगुप्तसंहिता, संगीतनारायण etc.

Lakṣmaṇa Bhaṭṭa has successfully collected the data structure from the tenets of rhetorics specially from Rūpagosvāmī's *Bhaktirasāmṛtasindhu* which are quite interesting ones. The position of *Nāyikā* and *Nāyaka* in different conditions is described in detail by Bhānudatta in *Rasamañjarī* and Viśvanātha Kavirāja in *Sāhitya Darpaṇa*.²⁵ But the Vaiṣṇavite touch is given by Rūpagosvāmī and Kavi Karpūra to objectify the love of Lord Kṛṣṇa and Rādhā. As it is evident that Kṛṣṇa is the imitable source of all *Nāyakas*, all the characterisation of *Nāyaka* are found in Kṛṣṇa's character. So, quite naturally when Kṛṣṇa takes *Daśāvatāra*, all the necessary characteristics of a *Nāyaka* are revealed and details of the character are visualised accordingly. This is a great contribution of Lakṣmaṇa Bhaṭṭa to rationalise mundane love in favour of Divine Love.

References

1. Vide Colophone of Lakṣmaṇa Bhaṭṭa's *Rsikaraṅgadā* (RR) commentary- शकाब्दे षोडशशते चतुःषष्ठ्यधिकगते प्रथिता लक्ष्मणेनाऽसौ टीका श्रीपुरुषोत्तमे / Śaka era 1664 or 1742 A.D.
2. For example the explanation of words like *bhīru*, *nanda*,

padmāvatī, vāgdevatā etc. in his own way proves his knowledge in different branches of studies.

3. See the *RR* commentary on *Gītagovinda* I.1
4. *Ibid.*
5. Śloka I.2 of the *Gītagovinda*, (Ed.) Barbara Stoler Miller, Motilal Banarasi Dass, Delhi.
6. See *RR* on I.2
7. *Ibid.*
8. Śloka I.2
9. See *RR* on Canto I, *Prabandha* 1/1
10. *Ibid.*, *Prabandha* I/2
11. See, *Bhaktirasāmṛtasindhu* 2.1.107, Sri Mukunda Das, Nabadwip, Haribola Kutir, 2nd Edition. Gourabda-415.
12. *Ibid.*, 2.112
13. *Ibid.*, 2.114
14. *Ibid.*, 2.116
15. *Ibid.*, 2.109
16. As quoted in *RR* commentary.
17. *Ibid.*
18. *Ibid.*
19. *Ibid.*
20. *Ibid.*
21. *Ibid.* Śloka No.-13
22. *Ibid.* end of Canto-I
23. See for details, *Bhaktirasāmṛtasindhu*
- 24.(a) *Ujjvala-nīlamanī*, Chowkhamba Sanskrit Pratisthan, Varanasi.
- (b) *Vidagdhamādhava*, 1st edition, Chowkhamba Sanskrit Series Office, Varanasi-I
- (c) *Saṅgīta Nārāyaṇa*, 1st edition, Orissa Sangeet Nataka Academy, Bhubaneswar.
25. *Sāhitya Darpaṇa*, Chowkhamba Sanskrit Sansthan, Varanasi.



INFLUENCE OF KĀLIDĀSA ON GOVINDA MIŚRA

* *Khagendra Patra*

The celebrated poet Kālidāsa is regarded as the greatest poet in Sanskrit Literature after Vyāsa and Vālmīki in India. It is because of his extra-ordinary genius in composition of poetry and drama, he is followed by many poets in Sanskrit as well as other regional languages of India. His influence on the later poets has indirectly helped in enriching the Sanskrit Literature. Because of being influenced by the poetic personality of Kālidāsa most of the later Indian poets had created many literary works which are to be discussed. So it is essential to draw an outline of Kālidāsa's influence on Indian poets. In this context the influence of Kālidāsa on the Orissan Sanskrit poet Mahāmahopādhyāya Govinda Miśra is proposed to be presented here in brief.

During the 18th century A.D. Paṇḍit Govinda Miśra, the contemporary of the King Gopinātha Tuṅga¹ of Tigrira (one of the feudatory states of Orissa) had contributed some sanskrit works out of which two unpublished *Mahākāvyas* like *Pradyumna-sambhavam* and *Gaurakṣṇodayam* have been discovered so far.

Out of these two, *Pradyumnasambhavam Mahākāvyam* had been composed by him on the imitation of *Kumārasambhavam* of the great poet Kālidāsa. *Pradyumnasambhavam* is based on the love and marriage of Śrīkṛṣṇa and Rukmiṇī and the birth of their son Pradyumna. It consists of 19 cantos and contains 1619 ślokaś in total. In this *Mahākāvyā* Govinda Miśra has tried to follow up

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the foot-prints of Kālidāsa, which is evident from the similarity found between his *Pradyumnasambhavam* and *Kumārasambhavam* of Kālidāsa.

The similarity between the two Kāvyaś can be presented here in the following aspects :

1. Title :

The similarity is clear by the title of the two Kāvyaś. Following the name of *Kumārasambhavam* Govinda Miśra has given the title of his *Mahākāvya* as *Pradyumnasambhavam*.

2. Thematic Aspect:

In *Kumārasambhavam* the poet Kālidāsa had taken the theme of the love and marriage of Lord Śiva with Pārvatī and the birth of their son, Kārttikeya.

In 18th century the Orissan poet Govinda took an equal type of theme for the composition of his poem *Pradyumnasambhavam Mahākāvya*, where he presented the fact of love and marriage episode of Śrīkṛṣṇa and Rukmiṇī and the birth of their son Pradyumna. Accordingly, he gave the name to his poem as *Pradyumnasambhavam Mahākāvya*.

3. Sentimental Aspect :

The main means of getting pleasure from the poetry is the feeling of emotion (*bhāva*) or the sentiment (*rasa*). Again, erotic or *śṛṅgāra-rasa* is regarded as the king among nine types of sentiments and Kālidāsa is considered to be the Master in expressing this *Śṛṅgāra-rasa*. In this context the description of the meeting of Śaṅkara with Pārvatī at the end of the 5th canto, their marriage and union presented in the 7th canto named as गौरीविवाहवर्णनम् and

in the 8th canto named as शिवयोः सम्भोगवर्णनम् of *Kumārasambhavam* are some of the evidences of his mastery in depicting *śṛṅgāra-rasa*. In *Pradyumnasambhavam Mahākāvya*, *Śṛṅgāra-rasa* is the main sentiment. The poet Govinda Miśra has presented this *Śṛṅgāra-rasa* in connection with the description of Rukmiṇī, her marriage and union with Śrīkṛṣṇa in different cantos like- 3rd named as रुक्मिणीप्रत्यङ्गवर्णनो नाम तृतीयसर्गः, 14th named as रुक्मिणीविवाहवर्णनो नाम चतुर्दशसर्गः, 15th named as नेपथ्यवर्णनो नाम पञ्चदशसर्गः, 16th named as श्रीकृष्णरुक्मिणीस्मरविलसितः and 17th named as प्रत्यूषवर्णनो नाम सप्तदशसर्गः of the same.

4. Description of Heroine :

Kālidāsa:

Kālidāsa has described about the birth and growth of the heroine Pārvatī in the last canto of the *Kumārasambhavam* and named the canto as पार्वत्युत्पत्तिवर्णनो नाम प्रथमसर्गः.

Govinda:

In the same manner Govinda Miśra has given a vivid description of the birth and growth of Rukmiṇī, the heroine of *Pradyumnasambhavam* in the 2nd canto of the *Mahākāvya* and named as उत्पन्नरुक्मिणीको नाम द्वितीयसर्गः. In continuation to the second canto Govinda Miśra has narrated the youth of Rukmiṇī in the entire 3rd canto of the *Mahākāvya* and has named it as रुक्मिणीप्रत्यङ्गवर्णनो नाम तृतीयसर्गः. In this context it is evident that Govinda Miśra was deeply influenced by Kālidāsa and had tried to give a vivid description of the heroine Rukmiṇī and hence devoted two cantos for the same matter where as Kālidāsa had described about the birth and growth of the heroine Pārvatī in one canto only.

5. Marriage Description :

Kālidāsa :

In the 7th canto of *Kumārasambhavam* Kālidāsa describes the marriage ceremony of Pārvatī and named the canto as गौरीविवाहवर्णनम्.

Govinda : Govinda Miśra has also drawn a picture of the marriage ceremony of Rukmiṇī with Śrīkrṣṇa in 14th canto of *Pradyumnasambhavam Mahākāvya* which has the similarity in the title of the canto i.e. रुक्मिणीविवाहो नाम चतुर्दशसर्गः ।

6. Description on Śṛṅgāra :

Kālidāsa :

After giving the description of the marriage of Pārvatī, Kālidāsa describes Śṛṅgāra of Pārvatī and Śiva in 8th canto of *Kumārasambhavam* and named the canto as शिवयोः संभोगवर्णनम्.

Govinda :

Following the footsteps of Kālidāsa Govinda Miśra has given a vivid description on Śṛṅgāra of Rukmiṇī and Śrīkrṣṇa in 16th and 17th canto of *Pradyumna-sambhavam* and has named the two cantos as “श्रीकृष्णरुक्मिणीस्मरविलसितः नाम षोडशसर्गः” and प्रत्यूषवर्णनो नाम सप्तदशसर्गः respectively.

7. Imaginative Aspect :

Kālidāsa :

In the 28th śloka of 1st canto of *Kumārasambhavam*, Kālidāsa describes the birth of Pārvatī as the means of making his father Himālaya holy. The śloka is as follows : प्रभामहत्या शिखयेव दीपस्त्रिमार्गयेव त्रिदिवस्य मार्गः । संस्कारवत्येव गिरा मनीषी, तथा स पूतश्च विभूषितश्च ॥ (कु. १/२८)

Govinda:

Following this idea of Kālidāsa Govinda Miśra also describes in the 67th Śloka of Second Canto of *Pradyumnasambhavam* that by birth Rukmiṇī made the race of her father sacred . The Śloka is as follows :- “तया स मेने स्वकुलं पवित्रितं विभूषितं चादरभाजनं नृपः । यथापगासन्नयमात्तवेगया निरस्तकालुष्यकयौघसम्पदा ॥ (प्रद्यु.२/६७.)

8. Figurative Aspect :

The correspondence in simile of both the poets is evident from the following two Ślokas.

Kālidāsa:

To draw a picture of the youth of Pārvatī Kālidāsa says :- “उन्मीलितं तूलिकयेव चित्रं सूर्यांशुभिर्भिन्नमिवारविन्दम् । बभूव तस्याश्चतुरस्रशोभि वपुर्विभक्तं नवयौवनेन ॥ (कु.१/३२)

Govinda:

Similarly Govinda Miśra describes the youth of Rukmiṇī in the following śloka in *Vasantatilaka* metre .

“सा भीष्मकस्य तनया कतिचिद्दिनान्ते

श्लिष्टा बभूव वयसा मदनस्य सख्या ।

स्रोतस्वतीव नितरां शरदागमेन

प्रत्यूषसंज्ञसमयेन च पद्मिनीव ॥ (प्रद्यु.३/१)

9. Word-similarity:

Similarity in the choice of words in connection with the description of the growth of heroine is also striking in the following two ślokas of both the poets .

Kālidāsa:

Kālidāsa describes Pārvatī's growth as :

दिने दिने सा परिवर्द्धमाना
लब्धोदया चान्द्रमसीव लेखा ।
पुपोष लावण्यमयान्विशेषा
ऊज्योत्स्नान्तराणीव कलान्तराणि ॥ (कु. १/२५)

Govinda:

Relating to the growth of Rukmiṇī in *Pradyumnasambhavam* the words of Govinda Miśra are as follows :

दिने दिनेऽवर्द्धत सा शुचिस्मिता
यथा यथा कान्तिमयै निजाङ्गकैः ।
तथा तथा चारुतया समेध्यते
तदन्यसाधारणता विरक्तया ॥ (प्रद्यु. २/७१)

The second example of the word-similarity is noticed in the following two *ślokas* of both the poets in their works.

Kālidāsa:

According to Kālidāsa, father Himālaya was not satisfied with the birth of his son Maināka . This is conveyed in the following *śloka* of *Kumārasambhavam* as : महीभृतः पुत्रवतोऽपि दृष्टिस्तस्मिन्नपत्ये न जगाम तृप्तिम् । अनन्तपुष्पस्य मधोर्हि चूते द्विरेफमाला सविशेषसङ्गा ॥ (कु. १/२७)

Govinda:

Govinda Miśra has borrowed this idea which is evident from the following *śloka*:

विलोकयंस्तां सुचिरं विदर्भराट्
न चाप तृप्तिं तनयां गुणोत्तराम् ।
यथा दरिद्रः कृपणः कुटुम्बवान्
कथंचिदापादितमुत्तमं निधि ॥ (प्रद्यु. २/६५)

The first half of the above *śloka* bears the similarity in expression of idea . In addition to it, we find the similarity of using the word-form 'वृष्टिम्' in both the verses .

But the sentimental feeling of the human being expressed in the second part of the verse differs from that of Kālidāsa . Kālidāsa has resorted to nature to complete his *śloka* whereas Govinda Miśra resorted to the society to complete his verse . Govinda Miśra gives here the psychological feelings of a poor person . As a poor man with a big family does not get satisfied till he is in possession of wealth. So also Bhīsmaka, the king of Vidarbha was not satisfied with the birth of his daughter who was equipped with all the excelling noble qualities .

Moreover, in the above two verses, though there is no difference in expression of the dissatisfactional content of both the fathers, it is observed that both the authors differ in giving the similies . So far as these two verses are concerned there is no doubt that the simile given by Kālidāsa is more laudable, but the simile given by Govinda Miśra is more practical and touching to the hearts of the readers all of a sudden. Thus, both the authors stand side by side, one appeals to the mind and the other to the heart of the readers .

Again, the aforesaid difference reflects the cause, i.e. the two different economic status that were at the background of both the poets in their practical life . Therefore, the contents of similies presented by Govinda Miśra are experienced in our daily life and touch our heart . However, the *rasānubhūti* or the relish of sentiment is same through the *Kāvya*s of both the poets . In one way we can say that Govinda Miśra is better appreciated .

Thus, we find a number of similarities in the works of both

the poets and it is evident from the above examples that the Orissan poet Govinda Miśra was deeply influenced by the great poet Kālidāsa . I am sure that any scholar, after going through the works of Kālidāsa and Govinda Miśra will come to the conclusion that Govinda Miśra had studied the works of Kālidāsa and had been inspired in such a way that he had composed *Pradyumnasambhavam* on the lines of *Kumārasambhavam* . But, inspite of the imitation of *Kumārasambhavam*, Govinda Miśra has his own style in composition which bears the testimony of his originality as a poet .

References

1. The Poet Govinda Miśra has indicated his time in the following colophon of the manuscript of *Bhaujīpātāñjaleya-yogaśāstriyavṛtti*, the copy of which was prepared by himself on the request of Gopinātha Tuṅga.

दशसमके शाके वत्सरे फाल्गुने सिते ।

भौजीपातञ्जलिवृत्तिर्गोविन्देन कवीन्दुना ॥

लिखिता . नागरलिपेरुद्धृत्य स्वमताक्षरैः ।

निदेशात्तुङ्गराजस्य गोपीनाथाभिधस्य च ॥

पुराणपुस्तकाच्चैतदालोच्य लिखितं मया ।

यद्यन्नास्ति तदाहृत्य धत्ते शास्त्रान्तराद् बुधाः ॥

-भौजीपातञ्जलेययोगशास्त्रीयवृत्तिः, क्र.सं-SMS/33

हस्तलेखागारः, विश्वभारतीविश्वविद्यालयः, शान्तिनिकेतनम् ।



CONTRIBUTION OF ORISSA TO THE FIELD OF ASTRO-SCIENCE

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Astrology occupies a prominent place in the life of Indian people at large. It is included as one of the six limbs in the study of the Vedas, a store house of knowledge of the human race available to us in India. Necessity for the study of Astrology was felt to determine an auspicious time suitable for the Vedic *Yajñas* performed in the appeasement of different natural phenomena worshipped as Gods as an evolution of human mind with the advancement of human civilization. The '*Vedāṅga-Jyotiṣa*', therefore, says : वेदा हि यज्ञार्थमभिप्रवृत्ताः कालानुपूर्वा विहिताश्च यज्ञाः ॥

i.e. The Vedas aim at and are employed in the performance of *Yajñas* which follow strictly a time fit for the purpose.

Orissa as the land of the '*Paippalāda-Saṁhitā*' of the '*Atharva-Veda*' was also very much active in the performance of the Vedic ritual quite in accordance with the Vedic injunctions. The study of astrology thus was a necessity. Hence, contribution of Orissa to the field of Astro-science may be analysed as follows.

The *Siddhānta Jyotiṣa* (or Astronomy) :

The *Vedāṅga-Jyotiṣa* was followed by a period of mathematical astronomy called the *Siddhāntas*. Of several *Siddhāntas*, Varāhamihira (487-587 A.D.) reproduces the five *Siddhāntas* called as (1) *Paulisa*, (2) *Romaka*, (3) *Vāsiṣṭha*, (4) *Saura* and (5) *Paitāmaha* in the '*Pañca-siddhāntikā*', which gives the longitude of planets as on the 20th March, 505 A.D. Prior to this, Āryabhaṭṭa (born in 476 A.D.) of Aśmaka in Kerala resided in Kusumapura (or Pāṭaliputra or modern Patna) and wrote in 499

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A.D., the *Āryabhaṭṭīyam*. In this concise treatise, he injected the concept of the earth's spin into Indian Astronomy. Nicolaus Copernicus (1473-1543 A.D.) spoke of the rotation of the earth and its revolution around the Sun after one thousand years after the birth of Āryabhaṭṭa. It is a pity that the theory goes in the name of Copernicus of Poland in the West but not in the name of Āryabhaṭṭa of India in the East.

It is noteworthy that all the mathematicians and astronomers worth the name in the world from the 3rd century A.D. to the 8th century A.D., were from India. Two later astronomers were Muñjala (932 A.D.) who was aware of elements of differential calculus and the other Śrīpati (1039 A.D.) improved upon the intricate differential calculus. Amongst the great astronomers of the *Siddhānta* period mention in chronological order may be made of Āryabhaṭṭa-I (476 A.D.), Varāhamihira (487-587 A.D.), Āryabhaṭṭa-II (953 A.D.), Śrīpati (1039 A.D.) and Bhāskarācārya or Bhāskara-II (1150 A.D.). To this group of celebrated astronomers belonged Śātānanda (1099 A.D.) and Mahāmahopādhyāya Sāmanta Candrasekhara (1836-1904 A.D.) of Orissa.

Śātānanda Ācārya, son of Śaṅkara and Sarasvatī was born in Puruṣottama, Puri in Śaka 990 or 1068 A.D. and wrote the *Bhāsvatī* in Śaka 1021 or 1099 A.D.¹ He had the pleasure of introducing the centesimal system into the *Siddhānta* system for the sake of convenience in arithmetical calculations. He was popularly known as Śātānanda as he found pleasure in calculating in terms of a centum or a hundred. In the earlier *Siddhāntas*, taking Ujjain as centre, the calculation for longitude of planets was made, but Śātānanda in the *Bhāsvatī* took Puri to be the centre and all the calculations were made accordingly². He gave necessary correction factors to make his calculations so accurate that it gained acclamation and adage ग्रहणे भास्वती धन्या, - 'the *Bhāsvatī* is famous with regard to the calculations of eclipses'.

Malik Muhamad in his work the *Padmavat* (1520 A.D.) refers to the *Bhāsvatī* by name as a basic text for studies. There are a number of Sanskrit commentaries on the *Bhāsvatī*. Aniruddha of Kāśī in his commentary (Śaka 1417 or 1495 A.D.) in Sanskrit refers to other earlier commentaries. Colebrooke mentions of a commentary called the '*Bālabodhinī*' (Śaka 1465 or 1543 A.D.) by Balabhadra. One Mādhava of Kānyakubja also wrote a commentary (in Śaka 1442 or 1520 A.D.). Another Gaṅgādhara also wrote a commentary in 1607 Śaka era i.e. 1685 A.D. Theodore Aufrecht in his *Catalogus Catalogorum* mentions of many other commentaries. All these evidently speak of its wide prevalence and much popularity. It is available with Hindi translations. In Orissa a Sanskrit Commentary called '*Saṁsāra-prakāśikā*' by Kāśīśvara is available in plenty in palm-leaf manuscript form. There are many Oriya translations too available in manuscript form. Of these Trilocana Mohanty's translation (in Śaka 1568 or 1646 A.D.) in Oriya verse is famous for its clarity and simplicity³.

Mm. Sāmanta Candraśekhara Siṁha (born on the 11th January, 1836 A.D. and died on the 11th June, 1904 A.D.) began the writing of the '*Siddhānta-darpaṇa*' on the 12th April, 1869 and completed the same on the 12th November, 1892. This magnum-opus the *Siddhānta-darpaṇa* was the result and product of a long 23 years rigorous labour and life-long constant observation of natural phenomena in the sky by spending sleep-less nights amidst the failing health of Sāmanta Candraśekhara. After Bhāskarācārya, it was only Mm. Sāmanta Candraśekhara who could excell all others by producing the '*Siddhānta-darpaṇa*', the last and the foremost *Siddhānta*-treatise or the book on traditional astronomy, that India could ever produce as a mirror of its astronomical wisdom. This book in an elegant style simultaneously serves the purpose of the *Siddhānta*, the *Tantra* and the *Karpaṇa* types in a masterly manner.

Sāmanta Candrasekhara improved his work by introducing four equations of the Moon for the sake of accuracy as follows ; (1) the equation of apsis, (2) the तुङ्गान्तर equation or the complement of the equation of apsis in combination with evection, (3) the fortnightly equation or variation, (4) the दिगंश equation or the annual equation (i.e. 1/10th of the Sun's equation). These four equations can be put in the following mathematical formulae for a scientific elaboration of his speciality in device :

(1) The first equation is of the form :

$$\frac{[31^{\circ}30' - 30' \cos(nt - a)] 3438 \times \sin(nt - a)}{360^{\circ}}$$

$$= 300'49''.5 \sin(nt - a) + 4'46''.5 \sin(nt - a) \cos(nt - a)$$

$$= 300'49''.5 \sin(nt - a) + 2'23''.25 \sin 2(nt - a)$$

It is seen that Sāmanta Candrasekhara wanted to correct the equation of apsis to the second order of small quantities as all the Indian authors like Brahmagupta and others have done, but Candrasekhara's form seems to be correct though his constant appears to be wrong.

(2) His second equation is of the form :

$$\frac{160' \times 3438 \sin [\alpha - (\theta - 90^{\circ})]}{3438} \times \frac{3438 (D - \theta)}{3438} \times$$

Moon's appt. daily motion

Moon's mean motion

$$= 160' \times \cos(\theta - \alpha) \sin(D - \theta) \times \frac{\text{Moon's appt. daily motion}}{\text{Moon's daily mean motion}}$$

Here the constant is the same as that of Śrīpati. It may be seen that the constant of the first term of the equation of apsis is increased by 80' and that of the constant of evection is taken at 80'. In both the cases the error is about 4'.

(3) Candrasekhara's third equation or Variation :

$$\frac{3438' \sin 2(D' - \theta)}{90} = 38'12'' \sin 2(D' - \theta)$$

Here D' means the Moon as corrected by the 1st and 2nd equations. Here the constant is wrong by -1' 18".

(4) His fourth equation or annual equation :

$$\begin{aligned} &= \pm \frac{1}{10} \text{ of the Sun's equation of apsis} \\ &= \pm \frac{1}{10} \times \frac{12 \times 3438}{360} \sin (\text{Sun's distance from apogee}) \\ &= \pm 11'27''.6 \sin (\text{Sun's distance from the apogee}) \end{aligned}$$

The modern value of the constant is 11' 10". Tycho found it to be 4'30". Horrock's (1639) co-efficient was 11' 51".

Sāmanta Candrasekhara was an orthodox traditionalist by nature. He with his traditional background alone studied by himself the subject of astronomy and observed the movements of planets through naked eyes and was able to reach the approximate reality or correct figure as found by scientists with the aid of modern equipments. Hence, the difference is negligible or otherwise should not be seriously accounted for and should be taken at heart appreciatively in praise of a genius who with the hoary tradition of India at his background could project the wit and wisdom of India in a right perspective. His theory of स्थिरवाद or fixity of the Earth

as a centre of the universe is nothing but an example of the theory of relativity and it speaks of the mystery of the creation to be ever unrevealed unless there is special grace of the Almighty, the Creator. Man is only a tool in the hands of nature and his attempts to know the ways of nature is a futile attempt. Man should learn to be obliged to the Almighty's unknown power for the benefit he derives and utilises properly the beautiful nature in constructive ways instead of resorting to atomic explosions. What we see, cannot be totally wrong if our eye-sight is perfect and the method of observing it is accurate. Hence, whether the Sun moves round the earth or the earth rotates around the Sun is not the subject to be considered but the fact that occurs in the nature i.e., the day, the night, the eclipses etc, can be calculated with the aid of our own methods since it is relatively true and we must learn to respect our own tradition⁴. Almanacs are computed in Orissa, Bengal and other states of India on the basis of methods as promulgated by Śatānanda and Candraśekhara. These yearly almanacs remind us of the merit of the above mentioned two astronomers of Orissa and their correctness in astronomical calculations.

In addition to the above there were many others who laid their hands successfully in different branches of Astro-Science. A short account of their contribution is given below.

*Caitanya Rājaguru of Pāralākhemuṇḍi in the Gajapati District of Orissa wrote the '*Laghu-siddhānta*' for the easy comprehension of the *Sūrya-siddhānta* sometime in the 17th century. The purpose of writing the book is explained by the author is :

सूर्यसिद्धान्तवेत्तारो गुरुवः सन्ति भूरिशः ।

ममापराधं क्षम्यन्तु ग्रन्थेऽस्मिन् दोषमस्ति चेत् ॥

चैतन्यराजगुरुणा सिद्धान्तसारवेदिना ।

अकारि शिशुबोधार्थं 'लघुसिद्धान्त'-नामकम् ॥

This work in eight chapters (called as '*adhikāra*'s) explains the formula necessary to compute the almanacs.

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*Gadādhara Paṭṭanāyaka, son of Padmanābha in his work the 'Ravīndu-grahaṇam' explains the method of calculation of the exact time of the eclipses of the Sun and the Moon. In the beginning of the book the writer says :

पाटीवीजविशारदस्तु सकलगन्थान्तराकुण्ठधी-
दैवज्ञालिकिरीटहाटकमणिर्यः पञ्चनाभाभिधः ।
सूर्येन्दुग्रहणं ब्रवीमि सुभगं नत्वा मुरारेः पदं
तत्सूनुश्च गदाधरो बटुहितायाहं बुधानन्ददम् ॥

There is an Oriya commentary by Kṛṣṇa Ratha on this book. Both are available in manuscript form but not yet printed.

* Dhanañjaya Ācārya wrote a *Karaṇa-grantha* called the 'Pālaka-pañjikā' in (Śaka 1655 or 1733 A.D.) It foretells about the quantum of rain, agricultural output etc. in detail and rules to compute the almanac for a year. Dhanañjaya's another work called 'Jyotiṣacandrodaya' is also a good collection of astrological principles. Both the works are not yet printed.

* Māguṇi Pāthī, son of Mārkaṇḍeya wrote a commentary in (Śaka 1666 or 1744 A.D.) Sanskrit on the *Karaṇa-grantha* called 'Grahacakra' by Kucanācārya. Further details about this author is not known.

HORĀ JYOTIṢA (or Predictive Astrology) :

Orissa has earned a good name in the field of predictive astrology. Each local ruler known well as a king of that locality had a unit of scholars or *Paṇḍita-sabhā* to advise him on different subjects, viz. Astrology, *Dharma-śāstra*, *Āyurveda* etc. Hence, scholars were trying to be proficient through the specialisation of their subjects of study in order to outwit scholars of other states vying with them in open debates in order to establish themselves as scholars extra-ordinary in the subjects of their interest. Such scholars were also engaged in writing books on the subjects of their interest and intensive studies. Even late B. Suryanārāyan Rao,

the founder-editor of the 'Astrological Magazine' (now edited by his worthy grand son Dr. B.V. Raman of Bangalore) learnt astrology from an Oriya scholar at Pāralākhemuṇḍi. A short account of such scholars are as follows :

* Vāsudeva, son of Śrīnivāsa compiled the '*Jyotiṣa-tattva-kaumudī* in 14 Chapters (each called as '*Prakāśa*') dealing with all the aspects of the astrology.

* Chakaḍi Nanda's '*Bāla-bodha-ratna-kaumudī*' in 37 chapters is another compilation of astrological principles in Oriya. His astronomical work '*Siddhānta-sāra*' in Oriya was very popular.

* '*Āyurveda-kaumudī*' in 25 chapters by Gajapati Nārāyaṇa Deva (c. 17th century) also elaborately deals with the astrological principles.

Besides, the above the names of *Jyotirbodhodaya*, *Jyotiratna-jātaka-maṇḍana*, *Santāna-dīpikā*, *Śīśukaṇṭhābharāṇa*, *Nakṣatracūḍāmaṇi*, *Prākṛta-kerala*, *Kerala-sūtra*, *Yajña-Miśra's Jyotiścintāmaṇi*, *Āyurudayacintāmaṇi* etc are important works to be mentioned. Names of other works on astrology and their authors are found in '*A Descriptive Catalogue of Sanskrit Manuscripts of Orissā*, Vol. IV (1963)"⁵.

Bhuvaneśvara Kavicandra (b.10.2.1847, d. 14.8. 1892), son of Harekrṣṇa Pāthī and Kṛṣṇapriyā of Hiñjilikaṭu in the district of Ganjam translated the '*Śrīnivāsadīpikā*' of Śrīnivāsācārya (12th century) into Oriya in melodious metres and named it the '*Dīpikārtha-kaumudī*'⁶. It was also translated into Oriya prose by Bainadeva.

Parīkṣita Dāsa of Mañjusā Royal Court translated the '*Pañca-svara*' (a treatise on ascertaining the death or *māraka*) by Prajāpati Dāsa,⁷ and the '*Sarvārtha-cintāmaṇi*' (a treatise on the Pārāśara-system by Veṅkateśa Daivajña of 13th century)⁸ into Oriya prose and poetry respectively.

The '*Bṛhat-saṁhitā*' of Varāhamihira, the '*Phaladīpikā*' of Mantreśvara and other books were translated by Paṇḍita Bāikoli

Jyotiṣaviśārada (b. 16.12.1908) of Khallikote in the district of Ganjam. He was famous for his predictive ability and scholarship. His '*Jātaka-darpaṇa*', the '*Jyotiḥ-sāra-ratnāvali* (Vols. I,II,III)' are works of invaluable merit since it comprises many predictive clues to have a masterly grasp over the subject of astrology, a divine science. Paṇḍita Bāikoli Jyotiṣaviśārada, in fact, is the honourable guru of all the astrologers in Orissa till now and to be born in future, for his books are the only authoritative sources of knowledge in astrology available to Oriya readers. Jyotiṣa-viśārada's '*Bhāratiya Jyotiṣara Itihāsa*' (1963) was published by Orissa Sāhitya Akademi.

Next to Paṇḍita Jyotiṣa-viśārada, the translations of the '*Jātaka pārijāta*' (of Vaidyanātha), '*Tājaka-nīlakaṇṭha*' (of Nīlakaṇṭha) the '*Uttara-kālāmṛtam*' (of Kālidāsa) etc. have been translated by Madana Mohana Pūjārī. His '*Bhāgya-cakra*' (Pt I & II) and '*Janma Koṣṭhire Ravi*' are good books to be followed to practise astrology and to have predictive ability.

Jagabandhu Simha's '*Jyotiṣārṇava* (Pts I,II & III printed in the Jagannātha Press were published in 1926, 1930 & 1930 respectively)' is also a very good collection of traditional astrological clues collected from different sources.

Another such old collection on astrological sayings is the '*Vyavahāriya Jyotiṣa Sāra Saṁgraha*' by Dāmodara Ratha Śarmā printed in 1920 in the Union Printing Works, Cuttack. '*Jātaka-taraṅgiṇī*', a treatise based on aṣṭottarī-calculation was translated by Jagannātha Miśra. The '*Jātakālankāra*' and other books were translated by Paṇḍit Sarveśvara Ācārya. Paṇḍit Śyāmasundara Nāyaka has translated a number of books into Oriya. Shri Nimai Banerji, the Editor of the '*Bhāgyalipi* (an Oriya astrological monthly)' and the '*Planets & Forecast*' (an English monthly on astrology) has translated the '*Bhāvārtha-ratnākara*' and has laid his hands in translating the '*Bṛhat-pārāśara-horā*'. There are a number of translations on the '*Kerala Bayāliśa* or *Laghu-pārāśarī*'. The translation of '*Laghu-pārāśarī*' by Nīlakaṇṭha Dāsa is to some extent

elaborate.

Last but not the least is the 'Prašna-vijñāna' and the 'Gocara-vīja' by Pt. Ramacandra Haricandana, the Chief Editor of the 'Niyati' (a popular astrological monthly in Oriya) are well written books on the subjects dealt with. There are many others who regularly write in two monthly magazines mentioned above and are taking interest in the study and propagation of astrology in the state. Of the almanacs published in Oriya mention may be made of 'Kohi-noor Press Pañjikā' and 'Asali Khaḍi-ratna Pañjikā' computed by Viṣṇuprasāda Khaḍiratna and Umākānta Khaḍiratna respectively. The Paṭhāṇi Sāmanta Planetorium established by the State Govt. as a fitting tribute to the memory of late Sāmanta Candraśekhara, the greatest traditional astronomer of this century is expected to further the activities of astro-science in the state.

References

1. स्वखाश्विवेदैश्च गते युगाब्दे दिव्योक्तिः श्रीपुरुषोत्तमस्थः ।
श्रीमान् शतानन्द इति प्रसिद्धः सरस्वतीशङ्करयोस्तनुजः ॥
(Last verse of the Bhāsvatī)
2. नीलाद्रिदेशान्तरयोजदना गते ब्रह्मस्याभ्रगतैर्विभक्ताः ।
लब्धं च लिप्ता स्वचरे विधेया प्राच्यामृणं पश्चिमके धनं तु ॥(Bhāsvatī)
3. Pt. Bāikoli Jyotiṣaviśārada *Bhāratīya Jyotiṣara Itihāsa* (1930)
pp. 201-7.
4. Shri Dukhisayama Pattanayak (Ed.): *Sāmanta Candraśekhara Commemoration Volume*, pp. XXI-XXII.
5. Published by the Dept. of Cultural Affairs, Govt. of Orissa,
Bhubaneswar.
6. Printed by V. Kar, Utkala Sahitya Press, Cuttack, 1923.
7. Printed by B. Sarangi in the Orissa Patriot Press, Mahammadia
Bazar, Cuttack, 1913.
8. Printed by Barmananda Sarangi, Orissa Patriot Press,
Mahammadia Bazar, Cuttack in 1913.



BOOK REVIEW

A Contribution of Orissa to Sanskrit Literature

Vol-I (A Study on Selected Authors), University Post-Graduate Series No. 1, by Dr. Raghunath Panda and Govinda Chandra Nanda, Pub. by Prachya Bharati Publications, Bhubaneswar, 1994 : pp. VIII + 135. Price : Rs. 32/- (Students Edn.). Rs. 90/- (Library Edn.)

The book under review is the outcome of the first attempt of the authors regarding the contribution of Orissa to Sanskrit Literature. The book is an introductory work on fourteen authors of Sanskrit Literature. They are as follows : Viṣṇuśarmā, Murāri Miśra, Kṛṣṇa Miśra, Govardhanācārya, Jayadeva, Kṛṣṇānanda, Viśvanātha Kavirāja, Kavi Diṇḍima Jivadevācārya, Kavicandra Rāya Divākara Miśra, Rāya Rāmānanda, Gaṅgādhara Miśra, Haladhara Miśra, Vidyākara Purohita and Vāsudeva Ratha Somayājīn. The importance of the contribution of Orissa towards the history and development of Sanskrit Literature has not been properly recorded in the existing History books on Sanskrit. The present study supplies more evidences to prove that they are Orissan authors. The book is a systematic attempt in this regard.

The present study restricts to classical literature and that too works of fourteen authors only. There are many more who can be mentioned and their works can be highlighted. While writing the book, the authors have tried to give a brief introduction, a record of the researches covering the identity, origin, time, style, content of the text and recent findings regarding each author. The recent

findings are also based on existing historical data covering wide range of inscriptions, contemporary literature, land and epigraphic records already documented and studied by eminent historians, epigraphists, archaeologists and critics.

The earlier views of the noted historians, scholars and critics such as A.B. Keith, S.K. De, M. Winternitz, A.A. Macdonell, A.K. Warder and Baladeva Upādhyāya are frequently quoted and the uncertainty and doubts regarding the nativity and identity of each author is pin-pointed. This shows the incomplete data as available to them while writing their books on history of Sanskrit literature. This serves as a Pūrvapakṣa view for the present authors. After scrutinizing the earlier views and present research findings, the authors have drawn conclusions to prove that those fourteen authors belong to Kalinga, the ancient name of Orissa. However, in the literary and historical records, many such ancient names such as Kalinga, Utkala and Uḍra etc. are mentioned which substantiates to the literary and historical records to claim that those authors had an Orissan origin. Their association with the religious places such as Puruṣottama Kṣetra (modern name-Puri), Bhubaneswara and the descriptions regarding the art, tradition and culture of Orissa mentioned in those texts add more evidences to justify their places of origin.

The help taken from the recent researches on History, Archaeology and literature of the eminent historians and scholars of Orissa such as Late K.N. Mohapatra, K.B. Tripathy, P.K. Panda, K.C. Panigrahi, N.K. Sahu, U.N. Dhal, K.C. Mishra, Nilamani Mishra and Bhagaban Panda are duly acknowledged. The present study also throws more light on such celebrated poets like Jayadeva who was frequently and erroneously stated to have originated from Bengal. Here, the above thesis has been rejected and fresh evidence is given to prove him as an Orissan poet (cf. p. 31, 36-41) of Kenduli village on the bank of river Prācī in Puri district, which is recently included (from 1st April 1993) in the newly formed district

of Khurda of Orissa. It is summed up as follows, "On the grounds stated above, it can be claimed with conviction that, Jayadeva, the author of the *Gītagovinda* (GG) was a poet of Orissa and not of Bengal or any other part of the country, where religion, art and literature were not affected in the pre-caitanya age" (cf. pp. 44-45).

Likewise, the present book covers about other authors and their places of birth, date, texts and style etc. with fresh research materials for the historians, researchers and cultural custodians to enrich their knowledge. This monograph will certainly add something new and give a new direction to the existing knowledge in the field of History of Sanskrit Literature.

The book is followed by a bibliography covering both basic and secondary sources. There are two useful Appendices :

i) General Index recording Authors (both ancient and modern), texts, names of places, Inscriptions and family (ten pages) and ii) a *Śloka*-Index with the original source (three pages). The errata given there will help the readers to read better. Then there is a small Addendum.

However, there are some cases where more clarity of the evidences is expected. Separate indices covering authors, commentators, texts and commentaries would have enhanced its utility. A little more care would have reduced printing mistakes. There is no mention of Indices, Errata, Addenda in the table of contents.

The book is quite useful and both the authors deserve hearty congratulations for the completion of the first volume. Subsequent volumes with comprehensive study in the projected series are eagerly awaited.

Subash Chandra Dash

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BOOK REVIEW

B *Bibliography of Pāli and Buddhism*

Author : Subash Chandra Dash; General Editor
V.N. Jha; CASS Bibliography series; class H; No.2; Centre
of Advanced Study in Sanskrit, University of Poona,
Poona. 1994; viii + 141; Price : Rs 100/-.

The book under review is the second one in the CASS Bibliography series of the Centre of Advanced Study in Sanskrit, University of Poona. This present Volume has been compiled in the year 1988 on the basis of the materials available in the prominent Oriental Libraries of Pune which covers more than seventy percent bibliographical materials. This has clearly been recorded in the beginning of the Volume. The bibliography has two parts. Part I is the main body and the Part II has three indices. The Bibliography contains 3258 entries covering Books, Articles, Reviews and supplementary notes which are recorded in the Main Body. The entries are serially numbered and have become easy for reference of common readers, researchers and scholars. The entries not only cover the materials of Pāli language, literature, philosophy and religion in English language, but also in German, French, Japanese, Burmese, Chinese and Modern Indian Languages. In the Part II there are three indices namely - i) Author Index, ii) Title Index, iii) Topic Index. The Author Index helps in finding the authors of ancient text and commentaries. If one is interested to find any book or commentary, it is given in the title index, and the topics are focussed in each article in the Topic Index. This is quite helpful for easy reference. Reference to the book review is made by referring to the serial number of the book reviewed. However,

in some cases some information are missing because of non-availability of materials and those have been pointed out with question marks. This has been recorded in the format of the bibliography by the author.

The basic arrangement and distribution of the material has been done neatly which enhances the utility of the Bibliographical works available on Pāli and Buddhism. Proper care has also been taken for clarity and neatness while printing the volume.

However, one feels that efforts should be made to bring out further volumes within a time of every five years, so that it fulfills the requirement of all researchers. Improvements may be made in the forthcoming issues by supplying the missing information.

For the compilation of this Bibliography, Dr. S.C.Dash has done a lot of labour and rightly deserves rich compliments and commendations. My special thanks go to the Chief Editor, Prof. V.N. Jha of the CASS Bibliography Series who has undertaken such a great project. It will certainly serve useful purpose in the study of Pāli language, Buddhist Philosophy and religion. This is a welcome addition to the knowledge of scholars working in the field.

A.C.Sarangi.

Activities of the
Post-Graduate Department of Sanskrit
Utkal University
1995-96 Academic Session

A - Scholras who delivered Extension Lectures :

- (1) Dr. Rabinarayan Dash, formerly Superintendent, Orissa State Museum : "Ratnachira Valley, A survey" (8.9.95),
"Vaiṣṇavite Teachers under Sūryavaṁśī Gajapati Rules of Orissa" (19.10.95);
- (2) Prof. Ladukeswar Satapathy, formerly Professor, Vyākaraṇa, Shree Jagannath Sanskrit Vishvavidyalaya (SJSV), Puri :
"Arrangement of Śiva-sūtras by Pāṇini" (26.10.95);
- (3) Sri Prashanta Kumar Acharya, Lecturer in Sanskrit, Ravenshaw College, Cuttack : "Applied Sanskrit and Kashmir Śaivism";
- (4) Prof. Heramba Chatterjee Sastri, Head of the Deptt. of Sanskrit, Calcutta University : "Significance of Dharma according to Dharmaśāstras" (11.12.95);
- (5) Prof. Chandrakanta Shukla, Head of the Deptt. of Sanskrit, Ranchi University : "Definition of Dharma" (11.12.95);
- (6) Prof. Jatindra Nath Saha, Head, Physics Dvn., Environment Dept., Plymouth University, U.S.A : "India in the 21st Century" (2.1.96);
- (7) Prof. S.P. Narang, Head of the Dept. of Sanskrit, Delhi University : "New Lights on RgVedic Recension" (4.1.96);
- (8) Prof. Bijayananda Kar, Prof. of Philosophy, Utkal University :
"Puruṣārthas" (11.1.96);
- (9) Dr. Jagabandhu Padhi, noted Vedic Scholar of Orissa : "Vedic Deities, their Character" (13.1.96);
- (10) Shri Mayadhar Behera, Gayatrī Prajñā Pīṭha, Bhubaneswar :

“Gayatrī Vijnāna (18.1.96);

- (11) Shri. V.S. Karunakaran, Noted Vedic Scholar from South India : “Veda as Apauruṣeya”: (18.1.96);
- (12) Prof. N. Vizinathan, Prof. of Philosophy, Madras University : “Ideals of Sanskrit Literature” (3.2.96);
- (13) Dr. Mudibhuse, a geo-scientist from Survey of India, Hyderabad : “Geography of ṚgVedic Land” (27.2.96);
- (14) Prof. Miss Sushama Kulasrestha of Ranchi University : “Erotic Art in Kumārasambhavam of Kālidāsa”(23.3.96);

B. Other Scholars of Eminence Who Visited the Department on Ceremonial Occasions :

- (1) SJ. S. Sundarrajan, Retired IAS and learned Sanskrit Scholar, Poet and the Chairman, BSRB, Bhubaneswar;
- (2) Prof. Chandrasekhara Rath, Reputed Scholar and a well-acclaimed literateur of Orissa;
- (3) Er. Priyabrata Das, Aryasamajist and Vedic Scholar;
- (4) Prof. Biswamohan Mishra, Director, Academic Staff College, Utkal Universtiy;
- (5) Pandit Chakrapani, renowned Vedic Scholar and specialist in Sāma-chanting;
- (6) Dr. Nathulal Gupta, Deputy Commissioner of Central School Foundation, Bhubaneswar;
- (7) Prof. K.C Acharya, Vice-chancellor, Shree Jagannath Sanskrit Vishvavidyalaya, Puri ;
- (8) Prof. G.K. Das, Vice-chancellor, Utkal University.

C. Important Events :

- (1) Coordinating three Orientation Courses for college teachers on behalf of the Academic Staff College, Utkal University (22 July-18 Aug., 95; 22 Aug.-19 Sept., 95 and 23 Jan.-19 Feb., 96);
- (2) Sanskrit Day celebration (24 Aug.,95) and to mark the occasion, organised All Orissa Competition on literary events

- such as 'Oriya Debate', 'Oriya Essay' on Sanskrit theme and recitations from *Bhagavad-Gītā* ;
- (3) Launching 'Hundred Lectures on Veda for All' in collaboration with Maharshi Sandipani Veda-Vidyāpratiṣṭhān' Ujjain (co-ordinator : Dr. P.K. Mishra, Reader);
 - (4) Organising ten day 'Spoken Sanskrit Camp' (1 March-11 March) in collaboration with 'Loka-Bhāṣā-Pracāra-Samiti', Prui ;
 - (5) State-level Saṁskṛta-Kavitā-pāṭha on 6 April 96 ;
 - (6) Organising a state level Seminar on "Pāṇinian Studies in collaboration with "Pāṇini-carcā-saṁgoṣṭhī", 'Bhogarai, Balasore on 7 April, 96;
 - (7) All Orissa Seminar on 'Orissa and Sanskrit', 13-14 May, 96.

D. Distinctive Performance of the Teachers :

1. - Dr. A.C. Sarangi, Reader and Head of the Department

(i) Conferences, Seminars etc. attended :

- (a) National Conference on Kauṭilya's Arthaśāstra and Social Welfare, (21-31 Jan, 96) organised at C.A.S.S, Poona University under the auspices of Kendra Sahitya Academy and CASS, paper presented : "Dūta-sampad";
- (b) National Seminar on "Gandhiji's vision on Man and Cultural Contents in Education.", (30 Sept., 96) organised by the Dept. of Culture, Govt. of Orissa, paper presented : "Gandhiji's Vision of Truth and Love in Imparting Education";
- (c) National Seminar on "Gopabandhu : Life and Activities" (17 March, 96) organised by 'Centre of Advanced Study in History and Culture', Bhubaneswar, paper presented : "Gopabandhu and Satyavadi School";
- (d) 'Pūrva-bhāratīya-veda-sammilanī' (8-10 March, 96) Organised at Shri Jagannath Sanskrit Vishvavidyalaya (SJSV) by the 'Loka-bhāṣā-pracāra-samiti', (LBPS), Puri, Paper presented : " Vāk-sūkta : A Philosophical Analysis";

- (e) Zonal Conference of All Orissa Association of College Teachers in Sanskrit (AOACTS) (31 March & 1 April, 96) at S.V.M. College, Jagatsinghpur, paper presented : "Bhartṛhari's Concept of Sentence and Sentence-meaning";
- (f) All Orissa Seminar on 'Pāṇinian Studies' (7 April, 96) organised by the Dept. of Sanskrit, Utkal University, paper presented : "Sentence-features in Pāṇinian Grammar".
- (ii) Book published: *Gleanings in the Sanskrit Grammatical Tradition*, Eastern Book Linkers, Delhi.
- (iii) Papers published : "Ecological Awareness in Kālidāsa's Dramas "in the Journal of *Ganganath Jha Kendriya Sanskrit Vidyapeetha*, Varanasi, Vol.46. Besides 4 papers, accepted for publication in National Journals.
- (iv) Research Guidance : Sri Kahnu Charan Mahalik submitted his thesis for Ph.D. examination on the topic "Popular Maxims as Aids to Grammatical Interpretations" besides the routine guidance to M.Phil. students for preparing dissertations.
- (v) Prestigious offices held : (a) elected as member to the Executive Committee of All India Oriental Conference (AIOC), 40th session, to be held at Jadavpur University, in November, 1996; (b) continues to be the General Secretary, AIOCTS; (c) Executive member, LBPS, Puri.

2. Dr. P.K. Mishra, Reader

- (i) Visited Bodleian Library of Oxford University to prepare a Descriptive Catalogue of Sanskrit Palm-leaf manuscripts as a part of collaborative project of Indian Institute Library, Oxford University, 1-27 Aug. 95.
- (ii) Participation in Conferences / Seminars :
 - (a) "International Conference on Environment" (5-7 June, 95) at Saumeya Sanskrit Institute, Vidyavihar, Bombay, paper presented : "Preservation and Sustenance of plants in Sanskrit Literature";

- (b) National Conference on "Mahimā-dharma and other Minor Religious Cults (9-10Dec,95) organised by the Institute of Orissan Culture, Bhubaneswar, paper presented : "Bāseli-worship, A Glance";
- (c) Pūrva-bhāratīya-veda-sammilanī (8-10, March, 96) at SJSV Organised by LBPS, Puri, paper presented : "Sri-Arabinda-dayānandayor dharma-lakṣaṇa-jijñāsā" (in Sanskrit) and "Concept of Theft etc. in Yajurveda";
- (d) National Seminar on 'Gandhiji's Vision on Man and Cultural Contents in Education' (30Sept.,95) Organised by Dept. of Culture Orissa;
- (e) Zonal Conference of AOACTS at S.V.M. College, Jagatsinghpur (31March and 1April,95), paper presented : "Evolution of Ratha in Sanskrit Texts";
- (iii) Publications :
 - (a) *Citrakuraṅgī*, An Anthology of Sanskrit poems of own composition, Pratibha Prakashan, Delhi;
 - (b) Four papers accepted for publication in National Journals.
 - (iv) Successful Guidance : Sri Niranjan Dash, awarded Ph.D. from Utkal University on the topic *Sāhitya-darpanasya prabhāpūrti-ṭīkāyāḥ samikṣātmakam adhyayanam* (in Sanskrit)
 - (v) Continues as the (a) Secretary of the Prācī Valley Cultural Academic and Historical Research Society, Puri (b) Vice-President, Bhārata Saṁskṛta Paṛiṣad, Orissa Chapter (c) Opted as a member of the Executive Body of the Orissa Chapter of 'Itihāsa Punarlekhaṇa Samiti'.
- 3. Dr. G.K. Dash, Reader
 - (i) Attended the following seminars and conferences in this session.
 - (a) All India Kālidāsa-Samāroha held at Ujjain under the auspices of Vikram University and Kālidāsa Academy (3Nov.,95), paper presented : "Vāgyogavid Kālidāsa" (in Sanskrit);
 - (b) National Seminar on "Gandhiji's Vision on Man and Cultural

- Contents in Education" Dept. of Culture, Govt. of Orissa, Bhubaneswar, (30Sept,95), paper presented: "Restatement of Gandhiji's Vision on Moral Education";
- (c) Seminar on Bhavabhūti, Dept. of Sanskrit, Sailabala Women's College, Cuttack (31Jan.,96), paper presented : "Eko raso karuṇa eva " (in Sanskrit);
- (d) Pūrva-bhāratiya-veda-sammilani, Shree Jagannatha Sanskrit Vishvavidyalaya, Puri (8-10March,96)
- (ii) Publication : (a) *Nārada in Hindu Mythology (Vedic, Epic & Purāṇic Literature)* ready for release from Press. Santosh Publications, Cuttack; (b) four research papers, accepted for publication in National Journals
- (iii) Continues as (a) General Secretary, Sri Jagannath Vaidika Siksānusthana, Shreemandira, Puri (b) Secretary, Teachers' Council, P.G. Dept. of Sanskrit, Utkal University, Orissa, (c) Superintendent, Godavarish Chatravasa, Utkal University.

4. Dr. R.N.Panda, Reader

- (i) Participated in the following seminars, conferences etc. :
- (a) 'National Seminar on Gopabandhu : Life and Activities', Centre of Advanced Study in History & Culture, Bhubaneswar (17March,96), paper presented : "Gopabandhu on Sanskrit Language" :
- (b) Zonal Conference of AOACTS held at S.V.M College, Jagatsinghpur, (31March & 1April,96) , paper presented: "Anyāpadeśa-śataka of Bhuvanānanda : An Appraisal";
- (ii) The book entitled as *Sanskrit Lyrics in Orissa* is about to be released from press being published with the financial grant from Rashtriya Sanskrit Sansthan (R.S.S), New Delhi. Publisher : Prachyabharati Publication, Bhubaneswar.
- (iii) Sri Govinda Chandra Nanda, a research scholar under guidance has submitted his thesis entitled "contribution of Orissan Authors in Sanskrit Campū Literature" for Ph.D. examination

of Utkal University.

- (iv) Opted as one of the executive members of the Orissa Chapter of the National forum "Itihāsa-punarlekhana-samiti".

5. Dr. Radhamadhab Dash, Reader

- (i) Participated in the following conferences :
- (a) Zonal conference of AOACTS at S.V.M College, Jagatsinghpur (31March-1April,96), paper presented : "Morphophonemic Combinations : A Salient Feature of *Samhitā* Literature" (some profile with special reference to Vowel-vowel combination);
 - (b) All Orissa Seminar on Pāṇinian Studies, P.G. Dept. of Sanskrit, Utkal University, Bhubaneswar (7April,96), paper presented : "Idioms on Agriculture as Available in *Kāśikā*";
- (ii) Book *Indioms in Kāśikā* published by Pratibha Prakashan, New Delhi being awarded with publication grant from R.S.S, New Delhi.
- (iii) The paper entitled "Socio linguistic Attitude towards Sons and Daughters as Reflected through the Illustrations of *Kāśikā*" has been published in a National Journal the *Bhāratīya Vidyā*, Bombay in 53rd volume. Besides, three more papers have been accepted for publication in national journals.
- (iv) (a) Continues as executive member, AOACTS;
 (b) Opted as an executive member of the All India forum 'Itihāsa-punar-lekhana-samiti', Orissa Chapter.

6. Dr. (Mrs.) P.M. Rath, Senior Lecturer

- (i) Participated in two sessions of different conferences: (a) Seminar on Bhavabhūti, Sailabala Women's College Cuttack(31Jan.,96), paper presented : "Vedic Influence on Bhavabhūti with Special Reference to Uttara-rāma-caritam",
 (b) Pūrva-bhāratīya-veda-sammilanī, Shree Jagannath Sanskrit

Vishvavidyalaya (8-10 March, 96), paper presented :
 “Pṛthvisūktasya ādya-mantrasya tātparyānuśīlanam” in
 Sanskrit.

(ii) Continues as Office Secretary, AOACTS.

Besides, the faculty members have addressed to the
 participants of Orientation and Refresher Courses in Shree
 Jagannath Sanskrit Vishvavidyalaya, Puri & Utkal University,
 Bhubaneswar, in college seminars and also in public
 gatherings.

E Students' Activities

- (a) Sanskrit Day (b) Teachers' Day (c) Gaṇeśa and Sarasvatī pūjā
 (d) Bhāgavata janma, (e) Saṁskṛta-kavi-sammilanis (f)
 Welcome ceremony to welcome freshers (g) Farewell
 ceremony for passing out students were the events
 customarily celebrated. Sri Mahendra Kumar Sethy, VI Yr.
 won a number of prizes in the competitions organised by the
 Dramatic Society, Utkal University such as first prize in
 instrumental, 3rd prize in folk song, special jury award in
 Folk song. Sri Pravat Kiran Mishra and Sri Aniruddha Das
 presented the seminar papers also under the supervision of
 the teachers of the Department.



**Authors, Institutes and Publishers desiring to
 review their books in the columns of this
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 same publication to the Head of the
 Department of Sanskrit, Utkal University,
 Vanivihar, Bhubaneswar, Orissa, 751 004.**

